Radio Stars

THE LARGEST CIRCULATION OF ANY RADIO MAGAZINE

NATIONAL BROADCASTING COMPANY, INC.
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JANUARY
10¢
1934

WHY DO
RADIO STARS
HATE EACH
OTHER?

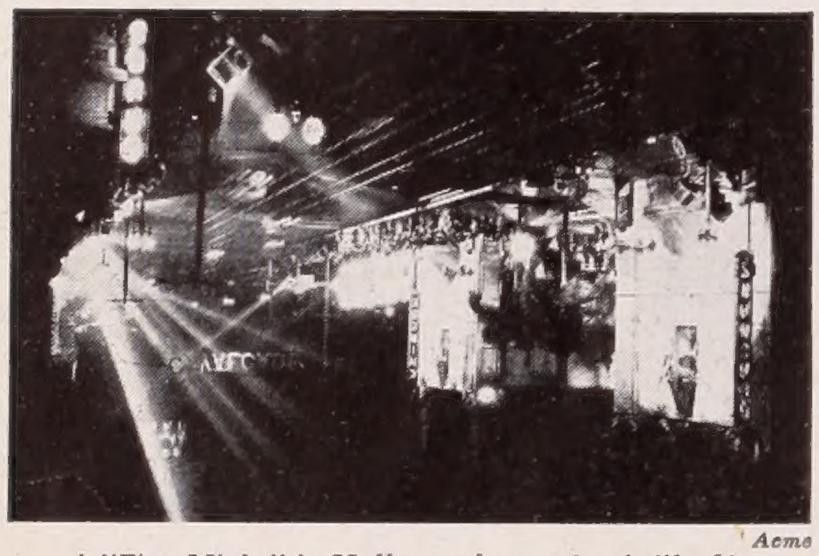
Win a
FREE
Trip to New York
—and meet
your radio
favorites

Posed by
LANNY ROSS

NRA
WE DO OUR PART

Fascinating new Game!

fun...thrills...adventure *on a* **RADIO TOUR**

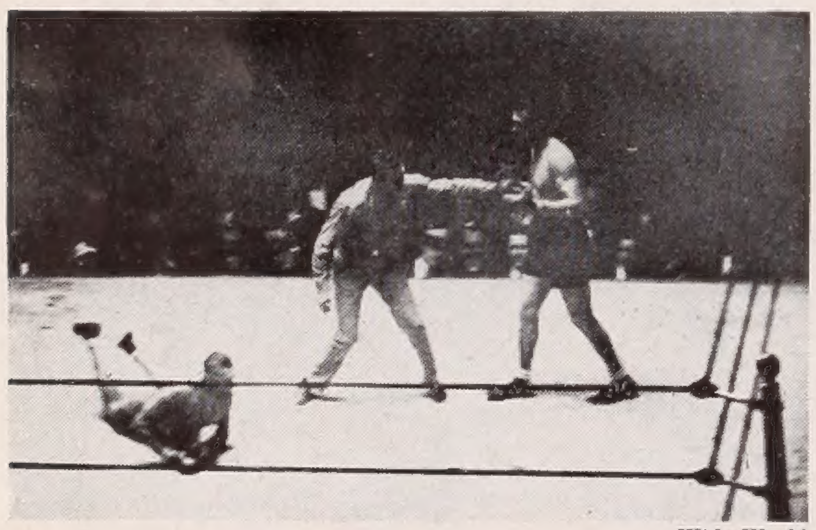


Acme

A "First Night" in Hollywood—get the thrill of it on a Radio Tour!

Acme

Sioux Indians in the Black Hills stage a primitive tribal dance —what an adventure on a Radio Tour!



Wide World

"Ringside" at Madison Square Garden...be there for the big fights—on a Radio Tour!

Ride your radio to the Mardi Gras... get all its glamour and color touring via Radio!

Throw out old, worn-out radio tubes...re-tube with new Cunningham or RCA Radiotrons —get in the game!

HERE'S a chance to get in on the greatest game ever devised for radio set owners! Don't confine yourself to five or six stations ...there are more than 650 to choose from...Go on a Radio Tour!

A turn of the dial and you're touring North America! Drop in on Miami, hear a dance under a warm tropic moon...join a barn dance out in Indiana...get the thrill of the Mardi Gras in New Orleans...a "First Night" in Hollywood...hear those powerful stations in Mexico...From Maine to California, the game is on—get in it!

Here's all you need to start playing: A good radio set, with a good antenna system—*plus* a new set of Cunningham radio tubes or RCA Radiotrons. Don't be held back by worn, "stick-in-the-mud" tubes. Step out tonight with the world's finest—the *only* tubes guaranteed by RCA...built with 5 great new improvements undreamed of when most people bought their tubes.

To make it easy for you, we'll send you a large, 4-color "Radio Tours" map showing at a glance all the radio stations in the United States, Canada and Mexico, with call letters and kilocycles...And the remarkable new "Radio Set Performance Yardstick" devised by RCA and the Cunningham engineers. It tells you whether your set is in excellent, good, fair or poor operating condition. What a help you'll find it! Get this exciting booklet "Radio Tours" with the new "Radio Set Performance Yardstick" from your dealer or send 10c in stamps to cover handling and mailing to RCA Radiotron Company, Camden, New Jersey.

NRA

RCA Cunningham Radiotron

Please send your illustrated folder "Radio Tours" with station map and "radio yardstick". I am enclosing 10c in stamps for postage and handling.

Name .....

Address .....

(Coupon must be sent to RCA Radiotron Co., Camden, N. J.)

It's Smart to Use Tintex!

These famous Tints and Dyes mean a more fashionable Wardrobe—lovelier Home Decorations—at less cost!

IT'S smart to use Tintex—*smart* because it brings Fashion's newest colors to every washable fabric—*smart* because it saves you many, many dollars.

•

If anything in your wardrobe or home decorations is faded, Tintex restores its original color. Or gives them an entirely different color, if you wish. That's the *beauty* of Tintex.

•

Just "tint as you rinse"—it takes but a few minutes. That's the *simplicity* of Tintex.

•

It costs but a few cents to duplicate high-priced professional work. That's the *economy* of Tintex. Be smart! Start using Tintex today. 35 brilliant, long-lasting colors.

On sale at drug stores and notion counters everywhere

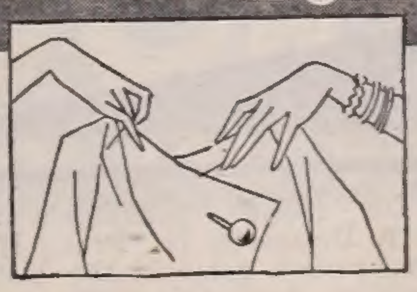
Tintex

..World's largest selling **TINTS** *and* **DYES**

PARK & TILFORD, *Distributors*

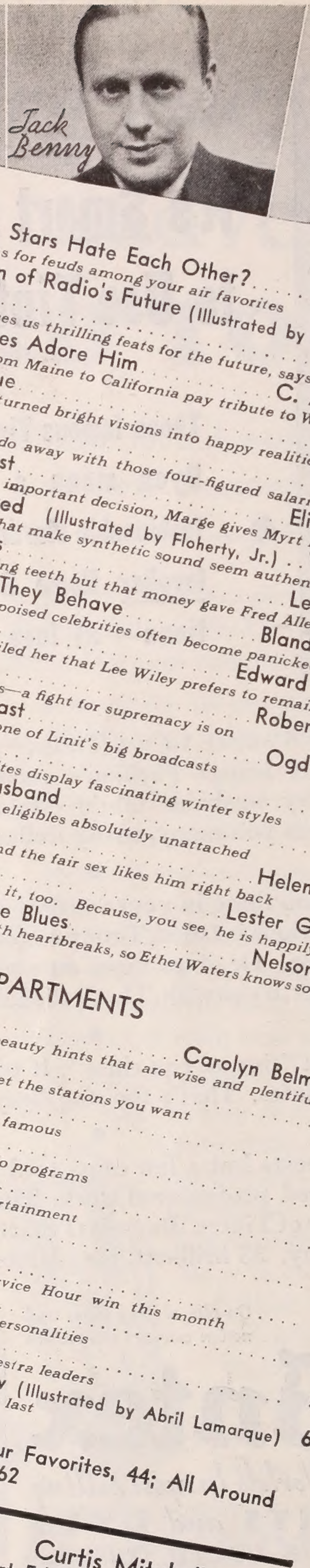
To Change Dark Colors to Light—use Tintex COLOR REMOVER

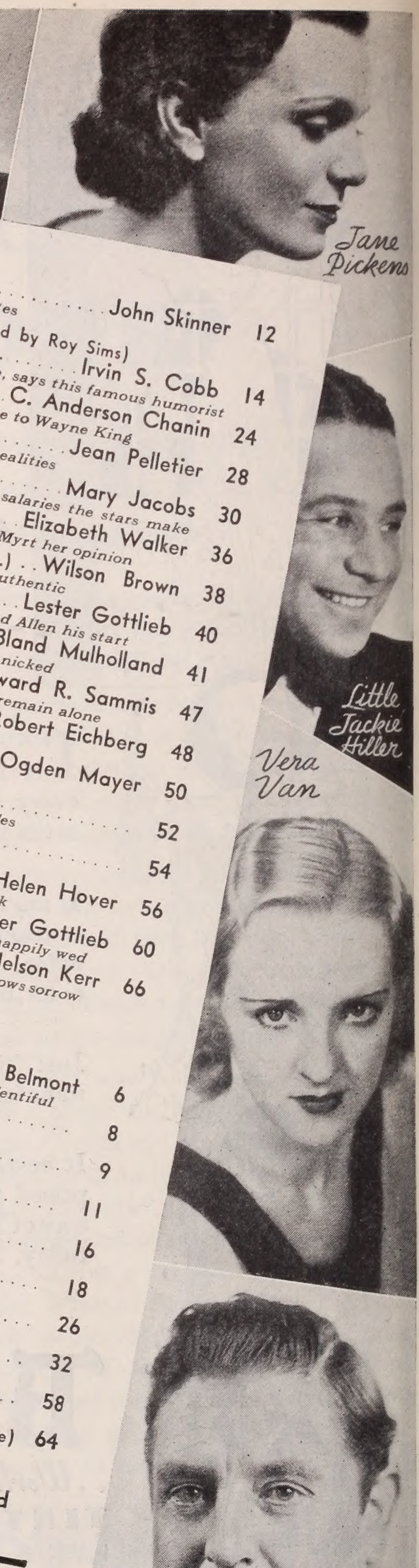
Supposing you have a dark dress (*or any other dark-colored article*) and are pining for a lighter colored one . . .

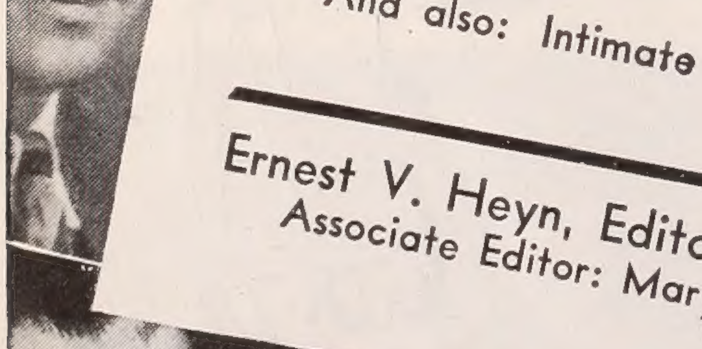


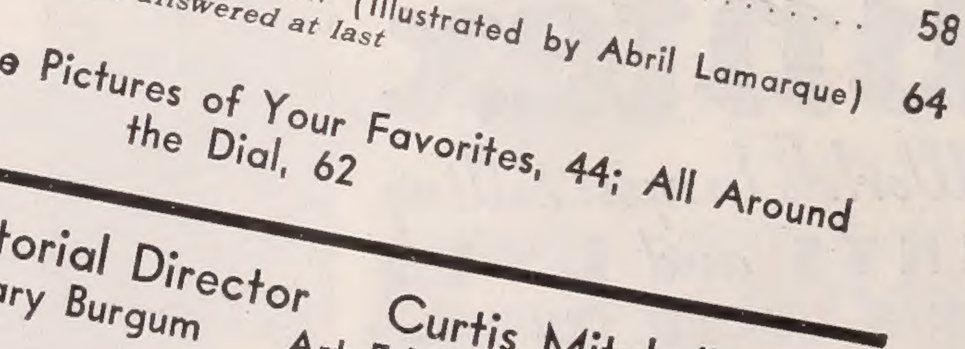
Tintex Color Remover will safely and speedily take out all trace of color (including black) from any fabric . . .

Then it can be redyed or tinted with Tintex Tints and Dyes in any new shade to suit yourself—either light or dark.









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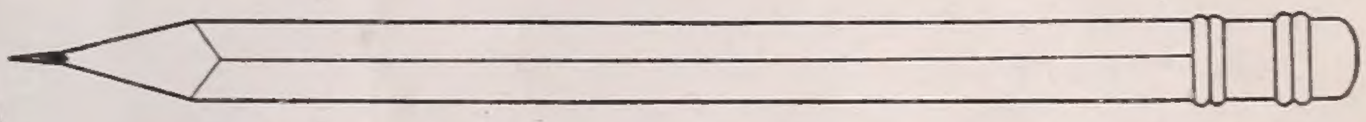
I'M BRINGING HOME THE LATEST EDITION OF CROSSWORD PUZZLES, DEAR!

"Sharpen up these pencils! We're in for an absorbing evening. And we may even win a $50 prize!"



Thousands of husbands are calling up their wives with the good news. Crossword fans are dancing in the streets. Because the Winter Edition of CROSSWORD PUZZLES is out!

To puzzle addicts, that means but one thing: hours and hours of absorbing fun.

The new edition brings you 50 tempting puzzles (and their answers) for only 10c! And there's a thrilling puzzle contest, offering 62 cash prizes and many free subscriptions to CROSSWORD PUZZLES.

Stop at the nearest newsstand today and get a copy. You owe it to yourself!

CROSSWORD PUZZLES

Winter edition on sale now everywhere—10 cents

Diana Chase—the gorgeous Miss Radio of 1933. Real blond hair. Sea-blue eyes. Lovely coloring. Grand figure.

WRITE TO CAROLYN BELMONT ABOUT YOUR BEAUTY PROBLEMS

On the opposite page, as you can see for yourself, we are starting a beauty department. It will be devoted to your beauty problems. And the only way our beauty editor can discover what your problems are is for you to write and tell her about them. And ask her to help you solve them. She will answer them personally and promptly. Simply enclose a stamped, self-addressed envelope. Send your queries to Carolyn Belmont, RADIO STARS, 149 Madison Ave., New York, N. Y.

IF YOU WANT TO BE BEAUTIFUL

Do you? Would you like to know the whys and wherefores of being lovely? Here—in a new department—is a grand way to find out

By CAROLYN BELMONT

HELLO, all of you! This is a brand new department in RADIO STARS. And I want to tell you right off the bat what I plan to do in it.

There is a tendency to be vague about beauty problems. A tendency to be too high-flown. And a tendency to leave out the element of common sense. Let us try to avoid those faults.

I'm going to start this department with some plain talk about the care of the skin. (Oh, all right—there'll be a paragraph or two about some new fripperies that are on the market. But I'll save them for the last.)

More questions are asked about skin-care and skin-improvement than all the other beauty problems put together. And this is as it should be. For who can be lovely without a good skin?

Remember this: a good skin is a clean, healthy skin. Mind, I didn't say a *beautiful* skin. Beauty demands a bit more than cleanliness and healthiness. Silkiness of texture, rose-petal coloring or a pearly transparency—these are gifts from nature. We can fake them with the judicious use of cosmetics, thank goodness. But a good skin is within the grasp of all of you. How? Listen!

Make believe that everything which goes onto your skin is dirt. Powder is white dirt. Rouge is pink dirt. Soot and grime are black dirt. Don't get the wrong idea—I'm not telling you to dispense with powder and rouge. Lord forbid! It's okay to use them every day of your life. But they must be removed thoroughly and absolutely before you retire for the night. And it is well to cleanse the face and apply fresh make-up as many times during the day as is necessary and practical.

Now, that sounds simple enough, doesn't it? You are probably thinking, "Any idiot knows that." All right—but how many of you put that rule of cleanliness into effect? How many times do you pop guiltily into bed without going through the old cleansing routine? Saying to yourselves, "Oh, this once won't hurt. Besides, the sleep will really do me more good."

And how many times a day do you rub a rather grimy powder puff over your face? Or pile new rouge and lipstick on top of old?

There lies the real cause of the bad skins. The large pores. The muddy look that makes your skins look middle-aged. Then, blackheads appear because the enlarged pores become plugged up with excess oil, plus grime and ground-in make-up. And blackheads lead to other blemishes.

Of course, there are contributing causes of bad skins that are not due to careless cleansing. A wrong diet. An upset tummy. Insufficient sleep and exercise. I can't touch upon all those in one article. I'll take them up later on, but for the present, I want to concentrate on skin-cleansing. What cleansing routine should *you* follow for the best results?

There are basically, three types of skin: normal, oily and dry. The normal skin is rare. Most skins are "mixed." Mainly normal or dry, with a pesky oily path down the center of the forehead, over the nose and chin. The path that shines like a beacon light and to which you keep applying more and more powder—thereby adding insult to injury. An entirely oily skin is apt to become coarse-pored when one is yet very young if proper steps are not taken. A difficult skin, but one which does not become wrinkled early in life, so that's one blessing. The dry skin *will* develop wrinkles—it looks prettier while one is young, but anti-wrinkle tricks must be adopted if you want to keep it pretty.

If you are lucky enough to possess a normal skin, you may follow whatever cleansing routine you like, provided you are thorough about it. If you use cold cream, give the face and neck two applications. The first, to remove quickly make-up and dirt. The second, to soften the skin and to remove whatever dirt the first application skipped. Remove every trace of cream with cleansing tissues. And don't be stingy with the tissues! They're cheap, you know. Then, after that, you may wash your face with bland soap and warm water, rinsing plentifully and finishing off with generous splashings of cold water. Cold water is the best agent for *keeping* the pores fine, you know. It won't close 'em when they become enlarged—but it's a swell "ounce of prevention." Or, you may pat the skin briskly with a swab of cotton soaked in a mild skin tonic. Personally, for young people, I think the soap-and-water idea is best. I'm old-fashioned enough to think that mild soap and warm water never hurt any skin.

SO there you are, you girls with nice young skins which are neither too dry nor too oily. But don't think that once a day is enough. You should cleanse your face as often during the day as your own eyes tell you is necessary. Too much trouble, you say? Listen, that whole routine outlined above can be done in five minutes. And you may shorten it by occasionally (*Continued on page 96*)

OUR RADIO LOG

Last time we gave you the stations alphabetically by call letters. Here they are arranged by kilocycles. Try this log sometime. See how many stations you can get

This log is designed for accuracy, completeness and simplicity. Abbreviations used are:

T—transmitter, when same differs from studio location.

C. P.—construction permit authorized.

w—watts.

kw—kilowatts.

Exp.—experimental.

L. S.—local sunset.

United States Stations
(Arranged According to Kilocycles)

		Power
540 KILOCYCLES		
Ontario—Windsor (CKLW)		5,000
550 KILOCYCLES		
Illinois–Chicago (WIBO)	Days	2,500
	Nights	1,000
Illinois—Chicago (WPCC)		500
Missouri—St. Louis (KFUO)	Days	1,000
	Nights	500
Missouri—St. Louis (KSD)		500
New York—Buffalo (WGR)		1,000
North Dakota–Bismarck (KFYR)	Days	2,500
	Nights	1,000
Ohio—Cincinnati (WKRC)		500
Oregon—Corvallis (KOAC)		1,000
South Dakota—Brookings (KFDY)		1,000
Vermont—Waterbury (WDEV)		500
560 KILOCYCLES		
California—San Francisco (KTAB)		1,000
Colorado—Denver (KLZ)		1,000
Florida—Miami (WQAM)		1,000
Indiana—Gary (WIND)	Days	1,250
	Nights	1,000
Pennsylvania—Philadelphia (WFI)		500
Pennsylvania—Philadelphia (WLIT)		500
Tennessee—Knoxville (WNOX)	Days	2,000
	Nights	1,000
Texas—Beaumont (KFDM)	Days	1,000
	Nights	500
570 KILOCYCLES		
California—Los Angeles (KMTR)		500
New York—New York (WMCA-WPCH)		500
New York—Syracuse (WMAC)		250
New York—Syracuse (WSYR)		250
North Carolina—Asheville (WWNC)		1,000
Ohio—Columbus (WOSO)		1,000
Ohio—Youngstown (WKBN)		500
South Dakota—Yankton (WNAX)	Days	2,500
	Nights	1,000
Texas—Wichita Falls (KGKO)	Days	500
	Nights	250
Washington—Tacoma (KVI)		500
580 KILOCYCLES		
California—Fresno (KMJ)		500
Florida—Orlando (WDBO)		250
Kansas—Manhattan (KSAC)	Days	1,000
	Nights	500
Kansas—Topeka (WIBW)		1,000
Massachusetts—Worcester (WTAG)	Days	500
	Nights	250
W. Va.—Charleston (WOBU)	Days	500
	Nights	250
590 KILOCYCLES		
Massachusetts—Boston (WEEI)		1,000
Michigan—Kalamazoo (WKZO)		1,000
Nebraska—Lincoln (WCAJ)		500
Nebraska—Omaha (WOW)		1,000
Washington—Spokane (KHQ)	Days	2,000
	Nights	1000
600 KILOCYCLES		
California—San Diego (KFSD)		1,000
Connecticut—Bridgeport (WICC)	Days	500
	Nights	250
Connecticut—Storrs (WCAC)		250
Iowa—Waterloo (WMT)		500
Maryland—Baltimore (WCAO)		250
Tennessee—Memphis (WREC)	Days	1,000
	Nights	500
610 KILOCYCLES		
California—San Francisco (KFRC)		1,000
Missouri—Kansas City (WDAF)		1,000
Ohio—Cleveland (WJAY)		500
Pennsylvania—Philadelphia (WFAN)		500
Pennsylvania—Philadelphia (WIP)		500
618.5 KILOCYCLES		
Philippine Islands—Manila (KZRM)		50,000
620 KILOCYCLES		
Arizona—Phoenix (KTAR)	Days	1,000
	Nights	500
Florida—Clearwater (WFLA)	Days	2,500
	Nights	1,000
Florida—St. Petersburg (WSUN)	Days	2,500
	Nights	1,000
Maine—Bangor (WLBZ)		500
Oregon—Portland (KGW)		1,000
Wisconsin—Milwaukee (WTMJ)	Days	2,500
	Nights	1,000
630 KILOCYCLES		
D. C.—Washington (WMAL)	Days	500
	Nights	250
Indiana—Evansville (WGBF)		500
Missouri—Columbia (KFRU)		500
Missouri—Jefferson City (WOS)		500
South Dakota—Pierce (KGFX)		200
640 KILOCYCLES		
California—Los Angeles (KFI)		50,000
Iowa—Ames (WOI)		5,000
Ohio—Columbus (WAIU)		500
650 KILOCYCLES		
Tennessee—Nashville (WSM)		50,000
Washington—Seattle (KPCB)		100
660 KILOCYCLES		
Nebraska—Omaha (WAAW)		500
New York—New York (WEAF)		50,000
670 KILOCYCLES		
Illinois—Chicago (WMAQ)		5,000
680 KILOCYCLES		
California—San Francisco (KPO)		50,000
Missouri—St. Joseph (KFEQ)		2,500
North Carolina—Raleigh (WPTF)		1,000
700 KILOCYCLES		
Ohio—Cincinnati (WLW)		50,000
710 KILOCYCLES		
California—Beverly Hills (KMPC)		500
New Jersey—Newark (WOR)		5,000
	C.P.	50,000
720 KILOCYCLES		
Illinois—Chicago (WGN)		25,000
740 KILOCYCLES		
Georgia—Atlanta (WSB)		5,000
	C.P.	50,000
Nebraska—Clay Center (KMMJ)		1,000
New Hampshire—Portsmouth (WHEB)		250
750 KILOCYCLES		
Michigan—Detroit (WJR)		10,000
Hawaii—Honolulu (KGU)		2,500
760 KILOCYCLES		
Missouri—St. Louis (WEW)		1,000
New York—New York (WJZ)		50,000
Washington—Seattle (KXA)	Days	500
	Nights	250
770 KILOCYCLES		
Illinois—Chicago (WBBM)		25,000
Nebraska—Lincoln (KFAB)		5,000
780 KILOCYCLES		
California-Burbank (KELW)		500
California—Los Angeles (KTM)	Days	1,000
	Nights	500
Rhode Island—Providence (WEAN)		500
Tennessee—Memphis (WMC)	Days	1,000
	Nights	500
Virginia—Norfolk(WTAR)		500
790 KILOCYCLES		
California—San Francisco (KGO)		7,500
New York—Schenectady (WGY)		50,000
800 KILOCYCLES		
Texas—Dallas (WFAA)		50,000
Texas—Fort Worth (WBAP)		50,000
810 KILOCYCLES		
Minnesota—Minneapolis—St. Paul (WCCO)		50,000
New York, Flushing (WPCH)		500
New York, New York (WNYC)		500
820 KILOCYCLES		
Kentucky—Louisville (WHAS)		25,000
830 KILOCYCLES		
Colorado—Denver (KOA)		12,500
Florida—Gainesville (WRUF)		5,000
Massachusetts—Boston (WHDH)		1,000
Pennsylvania—Reading (WEEU)		1,000
850 KILOCYCLES		
California—Glendale (KIEV)		100
Louisiana—New Orleans (WWL)		10,000
Louisiana—Shreveport (KWKH)		10,000
860 KILOCYCLES		
Missouri—Kansas City (WHB)		500
New York—New York (WABC)		50,000
870 KILOCYCLES		
Illinois—Chicago (WENR)		50,000
Illinois—Chicago (WLS)		50,000
880 KILOCYCLES		
California—Oakland (KLX)		1,000
Colorado—Denver (KPOF)		500
Colorado—Greeley (KFKA)	Days	1,000
	Nights	500
Iowa—Iowa City (WSUI)		500
Mississippi—Meridian (WCOC)	Days	1,000
	Nights	500
Pennsylvania—Scranton (WGBI)		250
Pennsylvania—Scranton (WQAN)		250
890 KILOCYCLES		
Arkansas—Little Rock (KARK)		250
Georgia—Atlanta (WGST)	Days	500
	Nights	250
Illinois—Urbana (WILL)	Days	500
	Nights	250
Iowa—Shenandoah (KFNF)	Days	1,000
	Nights	500
Rhode Island—Providence (WJAR)	Days	500
	Nights	250
S. D.—Vermillion (KUSD)		500
W. Va.—Fairmont (WMMN)	Days	500
	Nights	250
900 KILOCYCLES		
California—Los Angeles (KHJ)		1,000
Florida—Jacksonville (WJAX)		1,000
Idaho, Pocatello (KSEI)	Nights	250
	Days	500
New York—Buffalo (WBEN)		1,000
Oklahoma—Oklahoma City (WKY)		1,000
Wisconsin—Stevens Point (WLBL)		2,000
Alaska—Ketchikan (KGBU)		500
920 KILOCYCLES		
Colorado—Denver (KFEL)		500
Colorado—Denver (KFXF)		500
Illinois—Chicago (WAAF)		500
Massachusetts—Needham (WBSO)		500
Michigan—Detroit (WWJ)		1,000
Texas—Houston (KPRC)	Days	2,500
	Nights	1,000
Washington—Seattle (KOMO)		1,000
930 KILOCYCLES		
Alabama—Birmingham (WBRC)	Days	1,000
	Nights	500
California—Oakland (KROW)	Days	1,000
	Nights	500
California—San Francisco (KFWI)		500
Iowa—Shenandoah (KMA)	Days	1,000
	Nights	500
Nebraska—York (KGBZ)	Days	1,000
	Nights	500
Virginia—Roanoke (WDBJ)	Days	500
	Nights	250
940 KILOCYCLES		
Kentucky—Hopkinsville (WFIW)		1,000
Maine—Portland (WCSH)	Days	2,500
	Nights	1,000
New Jersey—Jersey City (WAAT)		500
North Dakota—Fargo (WDAY)		1,000
Oregon—Portland (KOIN)		1,000
Wisconsin—Madison (WHA)		1,000
950 KILOCYCLES		
California—Hollywood (KFWB)		1,000
District of Columbia—Washington (WRC)		500
Missouri—Kansas City (KMBC)		1,000
Montana—Billings (KGHL)	Days	2,500
	Nights	1.000
970 KILOCYCLES		
Illinois—Chicago (WCFL)		5,000
Washington—Seattle (KJR)		5,000
980 KILOCYCLES		
Pennsylvania—Pittsburgh (KDKA)		50.000
990 KILOCYCLES		
Massachusetts—Boston (WBZ)		25,000
Massachusetts—Boston (WBZA)		1,000
Mississippi—Tupelo (WJEM)		500
1,000 KILOCYCLES		
California—Los Angeles (KFVD)		250
Iowa—Davenport (WOC)		50,000
Iowa—Des Moines (WHO)		50,000
Pennsylvania—York (WORK)		1,000
1,010 KILOCYCLES		
California—San Jose (KQW)		500
Kansas—Coffeyville (KGGF)	Days	1,000
	Nights	500
New York—New York (WPAP)		250
New York—New York (WHN)		250
New York—New York (WQAO)		250
New York—New York (WRNY)		250
Oklahoma—Norman (WNAD)		500
South Carolina—Columbia (WIS)	Days	1,000
	Nights	500

(Continued on page 10)

WHO'S WHO on RADIO ROW

Are you familiar with these big favorites? Here are thumbnail sketches of their careers

PHIL REGAN • • • This Irish tenor was once a policeman. Born in Brooklyn, began singing "My Wild Irish Rose" while still in short pants. Has sung it since over 2000 times. He has always loved horses. Once, when a boy, he bought two of them. Was promoted on the force for capturing a murderer, but quit soon afterwards to give all his time to singing. Is featured now by CBS.

ELIZABETH LENNOX • • • In the tiny study of a Grand Rapids, Mich., church, the minister listened to his small daughter singing and said, "Some day thousands will listen to you sing." Today the dream is realized. Miss Lennox's voice is a pride of NBC. She first won musical renown at Toronto University where she was soloist in the Girls' Glee Club. She's been in radio over three years.

UNE MEREDITH • • • June has een the star of the "First Nighter" since its remiere on NBC three years ago. During that ime she's played over 130 roles. Her parents nd three brothers live in a suburb of Chicago here she was born. Radio found her on the tage where she appeared in such productions s "Gentlemen Prefer Blondes" and "Rain." he is five feet tall and weighs 130 pounds.

EVAN EVANS • • • For several years the pleasant baritone voice of Mr. Evans has been featured by CBS as a soloist and as a member of the Round Towner's Quartet. He was born in Birkenhead, England, but spent many years in the cotton business in Dallas, Texas, which he considers his home town. When he went into radio, the people of Dallas were back of him 100 per cent.

ELMER EVERETT YESS • • • Hal K. Dawson is the fellow who hides under the above moniker. He's the supersalesman on the Plymouth program over CBS. Born in Rockville, Conn., a high school track star in Pittsfield, Mass., and president of his class. Member of Psi Upsilon fraternity at Syracuse. Was once actually a real salesman. Quit to join a stock company at $10 a week.

PEGGY ALLENBY • • • Five feet six, fair complexion, dark brown hair, weighs 125 pounds. Born in New York City in 1907. Attended the Convent of the Sacred Heart in Montreal and the Convent of Notre Dame in Indiana. Since she had always been good as an imitator, she tried the stage for a living. Went into radio 1929. John McGovern, NBC actor, is her hubby.

RUTH LYON • • • She started out to be a teacher of Romance languages. She turned out to be a singer of romantic songs. Graduated from University of Chicago and started out teaching French. Then someone asked her to sing with Wayne King's orchestra. That turned her career topsy-turvy. WMAQ in Chicago got her for a commercial, and eventually she became a regular feature.

KATHERYN NEWMAN • • • Her concert work has been with such people as Gigli, John Charles Thomas, Zimbalist, Lawrence Tibbett and Everett Marshall. That was before she came to New York to study under Frank LaForge. She was born in Wichita, Kansas, worked with the Kansas City Civic Opera and did concert work. She stands 5 feet 3 and weighs 114 pounds.

HOWARD ELY • • • CBS wafts his organ melodies from the studios of KMBC in Kansas City. Ely was born in Ardmore, Okla., the youngest of a family of seven. Began to study piano when only three. He's an expert typist, twice winning the Oklahoma state contest, and can take 150 to 175 words a minute in shorthand. Is unmarried, likes to swim and ride horseback, isn't afraid to work hard.

MARION HOPKINSON • • • Born in New York City of prominent parents. Came out in New York society, decided upon a career, began studying for opera. Broke into radio by accident when a friend was searching for someone who could take the part of an opera singer in a dramatic sketch. Has blue eyes and brown hair. Plays Mrs. Franklin D. Roosevelt on the March of Time program.

CLAUDINE MACDONALD • • • Primarily a diplomat, dramatist, humanist and business woman all rolled into one, this director of NBC's Woman's Radio Review also rides a western pinto like a colonel's daughter. Born in Chicago, graduated from Northwestern University as a Phi Beta Kappa, taught a couple of years in an Oklahoma high school. Studied, taught, and now practices dramatics.

EDWARD REESE • • • You first knew this veteran actor of the stage as Spencer Dean in the Eno Crime Club sketches and also as an actor on the Collier's Hour and in the Soconyland Sketches. He's been on the stage 20 years, starting in Cleveland at $10 a week. Born in Baltimore in 1891, attended Dutchman's School, and was slated for entrance to Johns Hopkins when he went on the stage.

BIG FREDDIE MILLER • • • Airs his deep baritone voice over CBS. His Admiration programs are most informal. Even rehearses them in pig Latin. Inherited his love of music from Irish parents. Born in Zanesville, Ohio, 32 years ago. The hair is red—the eyes are blue—the disposition is sunny—and he measures six feet two.

HARRIET LEE • • • Could she be the reason why the Happy Wonder Bakers are happy? Her contralto voice, you know, graces their show. Chicago takes honors as her birthplace. The family wanted a Harry, so when a girl came they named her Harriet. Likes to get up early in the morning to go over new songs. In 1931 she was chosen Miss Radio. She's tall, blonde and statuesque.

Our Radio Log

(Continued from page 8)

1,020 KILOCYCLES

Illinois—Chicago (KYW)		10,000
Pennsylvania—Philadelphia (WRAX)		250

1,040 KILOCYCLES

Arkansas—Hot Springs (KTHS)		10,000
Michigan—East Lansing (WKAR)		1,000
New York—Elmira (WESG)		1,000
Texas—Dallas (KRLD)		10,000

1,050 KILOCYCLES

California—Los Angeles (KNX)		25,000
Kansas—Abilene (KFBI)		5,000

1,060 KILOCYCLES

Connecticut—Hartford (WTIC)		50,000
Maryland—Baltimore (WBAL)		10,000
Nebraska—Norfolk (WJAG)		1,000
Oregon—Portland (KWJJ)		500

1,070 KILOCYCLES

California—San Francisco (KJBS)		100
Illinois—Carthage (WCAZ)		50
Illinois—Tuscola (WDZ)		100
Ohio—Cleveland (WTAM)		50,000

1,080 KILOCYCLES

Illinois—Chicago (WMBI)		5,000
Illinois—Zion (WCBD)		5,000
North Carolina—Charlotte (WBT)		25,000

1,090 KILOCYCLES

Missouri—St. Louis (KMOX)		50,000

1,100 KILOCYCLES

California—Stockton (KGDM)		250
New Jersey—Atlantic City (WPG)		5,000
New York—New York (WLWL)		5,000

1,110 KILOCYCLES

South Dakota—Sioux Falls (KSOO)		2,500
Virginia—Richmond (WRVA)		5,000

1,120 KILOCYCLES

California—Los Angeles (KFSG)		500
California—Los Angeles (KRKD)		500
Delaware—Wilmington (WDEL)	Days	500
	Nights	250
Oklahoma—Elk City (KASA)		100
Texas—College Station (WTAW)		500
Texas—Houston (KTRH)		500
Washington—Seattle (KRSC)		100
Washington—Spokane (KFIO)		100
Wisconsin—Milwaukee (WHAD)		250
Wisconsin—Milwaukee (WISN)		250

1,130 KILOCYCLES

Illinois—Mooseheart (WJJD)		20,000
New York—New York (WOV)		1,000
Utah—Salt Lake City (KSL)		50,000

1,140 KILOCYCLES

Alabama—Birmingham (WAPI)		5,000
	C.P.	25,000
Oklahoma—Tulsa (KVOO)		5,000
	C.P.	25,000

1,150 KILOCYCLES

New York—Rochester (WHAM)		25,000

1,160 KILOCYCLES

Indiana—Fort Wayne (WOWO)		10,000
West Virginia—Wheeling (WWVA)		5,000

1,170 KILOCYCLES

Pennsylvania—Philadelphia (WCAU)		50,000

1,180 KILOCYCLES

Georgia—Macon (WMAZ)		500
Minnesota—Minneapolis—St. Paul (WDGY)		1,000
New Mexico—Albuquerque (KOB)		10,000
New York—New York (WINS)		500
Oregon—Portland (KEX)		5,000

1,190 KILOCYCLES

Texas—San Antonio (WOAI)		50,000
W. Va.—Huntington (WSAZ)		50,000

1,200 KILOCYCLES

Alabama—Huntsville (WBHS)		100
Arkansas—Little Rock (KGHI)		100
Arkansas—Paragould (KBTM)		100
Arizona—Lowell (KSUN)		100
California—Bakersfield (KERN)		100
California—Los Angeles (KGFJ)		100
California—Stockton (KWG)		100
Colorado—Fort Morgan (KGEW)		100
Colorado—Grand Junction (KFXJ)		100
Colorado—Yuma (KGEK)		100
Georgia—Columbus (WRBL)		100
Idaho—Nampa (KFXD)		100
Illinois—Decatur (WJBL)		100
Illinois—LaSalle (WJBC)		100
Indiana—Hammond (WWAE)		100
Indiana—South Bend (WFAM)		100
Iowa—Marshalltown (KFJB)	Days	250
	Nights	100
Kentucky—Louisville (WLAP)	Days	250
	Nights	100
Louisiana—Monroe (KMLB)		100
Louisiana—New Orleans (WBBX)		100
Louisiana—New Orleans (WJBW)		100
Maine—Bangor (WABI)		100
Massachusetts—Worcester (WORC)		100
Minnesota—Fergus Falls (KGDE)	Days	250
	Nights	100
Missouri—St. Louis (KFWF)		100
Missouri—St. Louis (WIL)	Days	250
	Nights	100
Montana—Missoula (KGVO)		100
New York—Utica (WIBX)	Days	300
	Nights	100
Ohio—Canton (WHBC)		10
Ohio—Cincinnati (WFBE)	Days	250
	Nights	100
Oklahoma—Ponca City (WBBZ)		100
Pennsylvania—Carbondale (WNBW)	Days	100
	Nights	10
Pennsylvania—Harrisburg (WCOD)		100
Pennsylvania—Lancaster WKJC)		100
Pennsylvania—Silverhaven (WNBO)		100
South Carolina—Greenville (WFBC)	Days	250
	Nights	100
South Dakota—Huron (KGDY)		100
South Dakota—Rapid City (WCAT)		100
Vermont—Burlington (WCAX)		100
Vermont—Springfield (WNBX)		250
Virginia—Petersburg (WPHR)	Days	250
	Nights	100
Washington—Bellingham (KVOS)		100
Wisconsin—Green Bay (WHBY)		100
Wisconsin—Janesville (WCLO)		100

1.210 KILOCYCLES

Alabama—Gadsden (WJBY)		100
Alabama—Troy (WHET)		100
Arkansas—Fort Smith (KFPW)		100
California—Eureka (KIEM)		100
California—Pasadena (KPPC)		50
California—San Bernardino (KFXM)		100
Georgia—Thomasville (WQDX)		100
Illinois—Chicago (WCRW)		100
Illinois—Chicago (WEDC)		100
Illinois—Chicago (WSBC)		100
Illinois—Harrisburg (WEBQ)		100
Illinois—Rock Island (WHBF)		100
Illinois—Springfield (WCBS)		100
Illinois—Springfield (WTAX)		100
Indiana—Anderson (WHBU)		100
Kansas—Dodge City (KGNO)		100
Louisiana—Shreveport (KWEA)		100
Maryland—Hagerstown (WJEJ)		100
Mississippi—Greenville (WKFI)		100
Mississippi—Gulfport (WGCM)		100
Missouri—Cape Girardeau (KFVS)		100
Nebraska—Lincoln (KFOR)	Days	250
	Nights	100
New Jersey—Red Bank (WJBI)		100
New York—Chester Township (WGNY)		100
New York—Freeport (WGBB)		100
New York—Ithaca (WLCI)		50
New York—Jamestown (WOCL)		50
New York—White Plains (WFAS)		100
North Carolina—Gastonia (WSOC)		100
North Dakota—Devils Lake (KDLR)		100
Ohio—Akron (WJW)		100
Ohio—Columbus (WSEN)		100
Ohio—Zanesville (WALR)		100
Oklahoma—Elk City (KASA)		100
Oklahoma—Elk City (KGMP)		100
Oregon—Klamath Falls (KFJI)		100
Pennsylvania—Wilkes-Barre (WBAX)		100
Rhode Island—Providence (WPRO)		100
South Dakota—Watertown (KGCR)		100
Tennessee—Springfield (WSIX)		100
Virginia—Richmond (WBBL)		100
Virginia—Richmond (WMBG)		100
Washington—Olympia (KGY)		100
Wisconsin—Manitowoc (WOMT)		100
Wisconsin—Poynette (WIBU)		100

1,220 KILOCYCLES

Florida—Tampa (WDAE)		1,000
Kansas—Lawrence (KFKU)		500
Kansas—Lawrence (WREN)		1,000
New York—Canton (WCAD)		500
Pennsylvania—Pittsburgh (WCAE)		1,000
Washington—Pullman (KWSC)	Days	2,000
	Nights	1,000
Washington—Seattle (KTW)		1,000

1,230 KILOCYCLES

Alaska—Anchorage (KFQD)		250
California—San Francisco (KYA)		1,000
Indiana—Indianapolis (WFBM)		1,000
Indiana—South Bend (WSBT)		500
Massachusetts—Boston (WNAC)		1,000
New Mexico—Albuquerque (KGGM)	Days	500
	Nights	250

1,240 KILOCYCLES

Idaho—Twin Falls (KTFI)	Days	1,000
	Nights	500
Michigan—Detroit (WXYZ)		1,000
North Dakota—Mandan (KGCU)		250
North Dakota—Minot (KLPM)		250
Porto Rico—San Juan (WKAQ)		1,000
Texas—Fort Worth (KTAT)		1,000

1,250 KILOCYCLES

California—Long Beach (KFOX)		1,000
Louisiana—New Orleans (WDSU)		1,000
Minnesota—Minneapolis—St. Paul (WLB)		1,000
Minnesota—Minneapolis—St. Paul (WRHM)		1,000
Minnesota—Northfield (WCAL)		1,000
New Jersey—Newark (WAAM)	Days	2,500
	Nights	1,000
New Jersey—Newark (WGCP)		250
New Jersey—Paterson (WODA)		1,000

1,260 KILOCYCLES

Arizona—Tucson (KVOA)		500
Arkansas—Fayetteville (KUOA)		1,000
Georgia—Savannah (WTOC)		500
Iowa—Council Bluffs (KOIL)		1,000
Pennsylvania—Erie (WLBW)	Days	1,000
	Nights	500
Texas—Brownsville (KWWG)		500
Texas—Harlingen (KRGV)		500
Vermont—Springfield (WNBX)		250

1,270 KILOCYCLES

Colorado—Colorado Springs (KVOR)		1,000
Iowa—Decorah (KGCA)		100
Maryland—Baltimore (WFBR)		500
Michigan—Grand Rapids (WOOD)		500
Mississippi—Jackson (WJDX)		1,000
Washington—Seattle (KOL)		1,000

1,280 KILOCYCLES

Montana—Great Falls (KFBB)	Days	2,500
	Nights	1,000
New Jersey—Asbury Park (WCAP)		500
New Jersey—Camden (WCAM)		500
New Jersey—Trenton (WTNJ)		500
Tennessee—Chattanooga (WDOD)	Days	2,500
	Nights	1,000
Texas—Dallas (WRR)		500
Wisconsin—Madison (WIBA)	Days	1,000
	Nights	500

1,290 KILOCYCLES

New York—Saranac Lake (WMBZ)		50
Pennsylvania—Pittsburgh (WJAS)	Days	2,500
	Nights	1,000
Porto Rico—San Juan (WNEL)		500
Texas—Galveston (KFUL)		500
Texas—San Antonio (KTSA)		1,000
Utah—Salt Lake City (KDYL)		1,000
Wisconsin—Superior (WEBC)	Days	2,500
	Nights	1,000

1,300 KILOCYCLES

California—Los Angeles (KGEF)		1,000
California—Los Angeles (KFAC)		1,000
Florida—Miami (WIOD)		1,000
Kansas—Wichita (KFH)		1,000
Missouri—Kansas City (WOQ)		1,000
New York—Brooklyn (WBBR)		1,000
New York—New York (WEVD)		500
New York—New York (WFAB)		1,000
New York—Troy (WHAZ)		500
Oregon—Portland (KALE)		500
Oregon—Portland (KFJR)		500

1,310 KILOCYCLES

Alabama—Birmingham (WKBC)		100
Alaska—Juneau (KIFH)		100
Arizona—Jerome (KCRJ)		100
California—Sacramento (KFBK)		100
District of Columbia—Washington (WOL)		100
Illinois—Galesburg (WKBS)		100
Illinois—Joliet (WCLS)		100
Illinois—Joliet (WKBB)		100
Indiana—Elkhart (WTRC)	Days	100
	Nights	50
Indiana—Muncie (WLBC)		50
Indiana—Terre Haute (WBOW)		100
Iowa—Boone (KFGQ)		100
Iowa—Ottumwa (WIAS)		100
Louisiana—Shreveport (KRMD)		100
Massachusetts—New Bedford (WNBH)	Days	250
	Nights	100
Michigan—Flint (WFDF)		100
Michigan—Marquette (WBEO)		100
Mississippi—Laurel (WAML)		100
Michigan—Royal Oak (WEXL)		50
Missouri—Springfield (KGBX)		100
Montana—Kalispell (KGEZ)		100
Montana—Wolf Point (KGCX)	Days	250
	Nights	100
Nebraska—Kearney (KGFW)		100
New Hampshire—Laconia (WKAV)		100
New York—Auburn (WMBO)		100
New York—Buffalo (WEBR)	Days	250
	Nights	100
North Carolina—Winston Salem (WSJS)		100
Oklahoma—Oklahoma City (KFXR)	Days	250
	Nights	100
Oregon—Medford (KMED)		100
Pennsylvania—Altoona (WFBG)		100
Pennsylvania—Grove City (WSAJ)		100
Pennsylvania—Johnstown (WJAC)		100
Pennsylvania—Lancaster (WGAL)		100
Pennsylvania—Philadelphia (WHAT)		100
Pennsylvania—Philadelphia (WTEL)		100
Pennsylvania—Reading (WRAW)		100
Pennsylvania—Wilkes-Barre (WBRE)		100
Tennessee—Jackson (WTJS)	Days	250
	Nights	100
Tennessee—Knoxville (WROL)		100
Texas—Dublin (KFPL)		100
Texas—El Paso (KTSM)		100
Texas—El Paso (WDAH)		100
Texas—Greenville (KFPM)		15
Texas—Lubbock (KFYO)	Days	250
	Nights	100
Virginia—Newport News (WGH)		100
Washington—Aberdeen (KXRO)		100
Washington—Yakima (KIT)		100

1,320 KILOCYCLES

Colorado—Pueblo (KGHF)	Days	500
	Nights	250
Idaho—Idaho Falls (KID)	Days	500
	Nights	250
Louisiana—New Orleans (WSMB)		500
Ohio—Tallmadge (WADC)		1,000
Hawaii—Honolulu (KGMB)		250

1,330 KILOCYCLES

California—San Diego (KGB)		1,000
Connecticut—Hartford (WDRC)		1,000
Iowa—Sioux City (KSCJ)	Days	2,500
	Nights	1,000
Ohio—Cincinnati (WSAI)	Days	1,000
	Nights	500
Washington—Tacoma (KMO)		250
Wisconsin—Eau Claire (WTAQ)		1,000

1,340 KILOCYCLES

Florida—Pensacola (WCOA)		500
Kansas—Dodge City (KGNO)		250
Ohio—Toledo (WSPD)		1,000
Washington—Spokane (KFPY)		1,000

1,350 KILOCYCLES

Idaho—Boise (KIDO)		1,000
Missouri—St. Louis (KWK)		1,000
New Jersey—Zarephath (WAWZ)		250
New York—New York (WBNX)		250
New York—New York (WCDA)		250
New York—New York (WMSG)		250
Virginia—Emory (WEHC)		500

(Continued on page 90)

BOARD OF REVIEW

Curtis Mitchell, RADIO STARS Magazine, Chairman

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H. Dean Fitzer.....Kansas City Star, Kansas City, Mo.
Walter Ramsey....Dell Publishing Co., Hollywood, Calif.
Vivian M. Gardner.....Wisconsin News, Milwaukee, Wis.

IF you like your laughs on a Sunday evening, Joe Penner is just the man for you. He's a comic with a zest for his job and a bagful of vocal tricks. "You naaaaasty man!" is a Pennerism. So is "Don't ne-e-e-ver do-o-o that!" 7:30 E.S.T. on NBC blue network on Sunday evening is the time.

Ethel Waters is a CBS network newcomer who is setting the air afire. Sunday evening at seven E.S.T. Once you've heard her, she'll keep your ear glued to the loudspeaker.

Strange, isn't it, that the Board of Review doesn't rank any program worth five stars this month? Among our four star winners, the most favored is Old Gold's Fred Waring Show. Rudy Vallee and his pageant is second. Then Burns and Allen plus Guy Lombardo waving the White Owl Banner and Jessica Dragonette.

Do you agree with these opinions? Lots of people don't. Take this list and give it your rating. We'd like to know.

FIVE STAR ROLL-CALL
Symbols

★★★★★ Excellent
★★★★ Good
★★★ Fair
★★ Poor
★ Not Recommended

★★★★ OLD GOLD PROGRAM WITH FRED WARING, DAVID ROSS AND COMEDIAN (NBC).
Waring's organization without comedy would rate 5.

★★★★ FLEISCHMANN HOUR WITH RUDY VALLEE (NBC).

★★★★ WHITE OWL PROGRAM WITH BURNS & ALLEN AND GUY LOMBARDO (CBS).
Still one of the prime favorites.

★★★★ CITIES SERVICE WITH JESSICA DRAGONETTE AND FRANK PARKER (NBC).
Always satisfying. See pages 26 and 27.

★★★★ SEVEN STAR REVUE (LINIT) WITH ERNO RAPEE, NINO MARTINI, JANE FROMAN, JULIUS TANNEN, TED HUSING, CHORUS (CBS).
Swell music.

★★★★ CHEVROLET PROGRAM WITH JACK BENNY (NBC).
Humor takes the sting out of the commercials.

★★★★ MAXWELL HOUSE SHOW BOAT (NBC).
One of he most colorful shows on the air.

★★★★ KRAFT-PHENIX PROGRAM WITH PAUL WHITEMAN AND DEEMS TAYLOR (NBC).
Radio needs Taylor's satirical commentary.

★★★★ BAKERS BROADCAST WITH JOE PENNER AND OZZIE NELSON (NBC).
Penner is Radio's newest comic sensation.

★★★★ ELDER MICHAUX AND HIS CONGREGATION FROM WASHINGTON (CBS).
"The outstanding sustaining discovery of the season."

★★★★ NINO MARTINI (CBS).
Makes fine music popularly appealing.

★★★★ EDWIN C. HILL (CBS).
The human side does it.

★★★★ DEEP RIVER WITH WILLARD ROBISON (CBS).
Melodic appeal of the Southland.

★★★★ SALAD BOWL REVUE WITH FRED ALLEN AND FERDE GROFE (NBC).

★★★★ CHASE & SANBORN COFFEE HOUR WITH RUBINOFF, RUTH ETTING AND JIMMIE DURANTE (NBC).
Durante is a swell movie actor.

★★★★ ARMOUR PROGRAM WITH PHIL BAKER (NBC).
Getting better, thanks.

★★★★ COLUMBIA SYMPHONY WITH HOWARD BARLOW (CBS).

★★★★ FIRST NIGHTER WITH CHARLES HUGHES (NBC).
One of the best dramatic bets on the air.

★★★★ ONE MAN'S FAMILY (NBC).
Gripping.

★★★★ LUCKY STRIKE PROGRAM WITH JACK PEARL (NBC).

★★★★ A. & P. GYPSIES WITH HARRY HORLICK AND FRANK PARKER (NBC).
Vigorous, refreshing program.

★★★★ AMERICAN ALBUM OF FAMILIAR MUSIC WITH HAENSCHEN'S ORCHESTRA, FRANK MUNN AND VIRGINIA RAE (NBC).

★★★★ WOODBURY PROGRAM WITH BING CROSBY AND LENNIE HAYTON (CBS).
His romantic appeal endures.

★★★ WALTER WINCHELL (NBC).

★★★ AMOS 'N' ANDY (NBC).

★★★ EX-LAX PROGRAM WITH GERTRUDE NIESEN, LULU McCONNELL AND ISHAM JONES (CBS).

★★★ BUICK PROGRAM WITH GUSTAVE HAENSCHEN (NBC)

★★★ RADIO CITY CONCERT WITH ROXY (NBC).
Down a point but still a fine program.

★★★ THE SHIP OF JOY WITH CAPT. DOBBSIE (NBC).

★★★ FORD PROGRAM WITH LUM & ABNER (NBC).

★★★ SINGIN' SAM (CBS).

★★★ OLDSMOBILE PROGRAM WITH TED HUSING AND LEON BELASCO (CBS).

★★★ TEXACO PROGRAM WITH EAST & DUMKE (NBC).
East and Dumke did the best work of their career.

★★★ MAJOR BOWES CAPITOL FAMILY (NBC).

★★★ KATE SMITH (CBS).
Up one star.

★★★ REAL SILK PROGRAM WITH VINCENT LOPEZ (NBC).

★★★ MANHATTAN MERRY-GO-ROUND WITH TAMARA AND GENE RODEMICH (NBC).

★★★ HARLEM SERENADE WITH HALL JOHNSON SINGERS (CBS).

★★★ RICHFIELD COUNTRY CLUB WITH GRANTLAND RICE (NBC).

★★★ LIVES AT STAKE (NBC).

★★★ CORN COB PIPE CLUB (NBC).

★★★ NESTLE, WITH DON BESYOR, ETHEL SHUTTA AND WALTER O'KEEFE (NBC).

★★★ POET PRINCE (NBC).

★★★ DEATH VALLEY DAYS (NBC).

★★★ CORN PRODUCTS PROGRAM WITH WILL OSBORN (CBS).

★★★ SUNDAY AT SETH PARKERS' (NBC).

★★★ VANITY FAIR, POND'S PROGRAM WITH VICTOR YOUNG AND LEE WILEY (NBC).

★★★ HUDSON-ESSEX PROGRAM WITH B. A. ROLFE (NBC).

★★★ SINCLAIR GREATER MINSTRELS (NBC).

★★★ SINGING LADY (NBC).
Grown-ups, too, are pleased with this sweet voice.

★★★ LOWELL THOMAS (NBC).

★★★ CALIFORNIA MELODIES WITH RAYMOND PAIGE'S ORCHESTRA (CBS).

★★★ EASY ACES (CBS).

★★★ THREADS OF HAPPINESS WITH TOMMY McLAUGHLIN AND ANDRE KOSTELANETZ (CBS).

★★★ BORRAH MINEVITCH & HIS HARMONICAL RASCALS (NBC).

★★★ YEAST FOAMERS WITH JAN GARBER (NBC).

★★★ WARDEN LAWES IN 20,000 YEARS IN SING SING (NBC).

★★★ WALTZ TIME WITH ABE LYMAN AND FRANK MUNN (NBC).

★★★ MYRT & MARGE (CBS).

★★★ GEORGE JESSEL (CBS).

★★★ FREDDIE RICH ENTERTAINS WITH MILDRED BAILEY, JACK WHITE, DO RE MI TRIO AND THE ETON BOYS (CBS).

★★★ GULF PROGRAM WITH IRVIN S. COBB (CBS).

★★★ GULF PROGRAM WITH FRED STONE (NBC).

★★★ ENO CRIME CLUES (NBC).

★★★ EVENING IN PARIS (CBS).

★★★ THE RISE OF THE GOLDBERGS (NBC).

★★★ PABST BLUE RIBBON PROGRAM WITH BEN BERNIE (NBC).

★★★ BLACKSTONE PLANTATION WITH SANDERSON AND CRUMIT (NBC).

★★★ BOND BREAD PROGRAM WITH SANDERSON AND CRUMIT (CBS).

★★★ ROYAL GELATINE REVUE WITH GEORGE OLSEN AND BERT LAHR (NBC).

★★★ PHILCO NEWS COMMENTATOR—BOAKE CARTER (CBS).

★★★ PHILLIP MORRIS PROGRAM WITH LEO REISMAN (NBC).
Smooth arrangements.

★★★ "LET'S LISTEN TO PHIL HARRIS" (NBC).

★★★ LADY ESTHER SERENADE WITH WAYNE KING (NBC & CBS).

★★ ELMER EVERETT YESS, THE PLYMOUTH SALESMAN (CBS).
At least it's a new idea.

★★ POTASH & PERLMUTTER (NBC).
It takes courage for us to listen.

★★ RCA-CUNNINGHAM WITH COL. LOUIS McHENRY HOWE (NBC).
Doesn't suggest inside stuff sufficiently.

★★ VOICE OF EXPERIENCE (CBS).
Still at the bottom.

Why do Radio Stars hate each other?

By JOHN SKINNER

THAT grin burnishing the countenance of the comedian stepping up to the microphone may be a tense mask concealing a fierce hatred of another radio headliner. Beneath the cheery calm of that idolized singer may be seething a violent dislike of one of his contemporaries. The networks of radio are intertwined with feuds, actual or potential sources of dislike.

It isn't a thing which has been written about until now, these situations which have led or might lead to bitter detestations. So here you can judge for yourself the justice, or forecast the possible outcome of the controversies between Cantor and Jessel, Vallee and Rubinoff, Jolson and Winchell, controversies of which the average listener is never aware.

Let's confront them ourselves.

A Hollywood outdoor fight arena last July. Look, there's Walter Winchell sitting down there with his wife. And there's Al Jolson prancing down the aisle toward him. See, he's stopping to say, "Hello," to Walter. Hey, what's the idea? Everyone's standing up around them. Listen to them yell. Wow, someone's socked someone! Again. And again. Now you can see them. Someone's holding Al. And Winchell's getting up from the floor. That's a bout which wasn't scheduled. But what's it all about?

Listen, Al, you claim that scenario Walter's working on is based, in a rather uncomplimentary fashion on the relations between you and your actress-wife, Ruby Keeler. And Walter, you say it isn't. But you Al, do admit that you were the hitter and Walter doesn't deny that he was the hittee.

And what's this Al that you say to the New York World-Telegram reporter when you arrive in Manhattan a few days later? Oh yes. You say:

"He's trying to apologize, but I don't want anything more to do with him. Say, I know lots of them around this town you could write plays about, but it would be too dirty a trick for anybody but him."

Well, Walter Winchell, what's this? Less than a month after this impromptu set-to you start a $50,000 suit against Al. And you say:

"The only thing is that public opinion has been deceived into believing me guilty of the charge. Al and I have been friends fifteen years. I've never said an unkind thing about him in my column. He knows that as well as I do."

Well, boys, we can guess you haven't been flinging love about prodigally between your camps for the last few months.

RUDY VALLEE, you seem to have had plenty of clashes on such battlegrounds of emotion. Why was it you told Rubinoff to get out of your backstage dressing room and never to come there again? Or why is it said that you never speak to Frances Langford nor Will Osborne any more?

Rubinoff has often said:

"Rudy got me on the air." But what happened after you did get him on the air? You and your ensemble, Rudy, were featured at that great Brooklyn Paramount Theatre where Rubinoff lavished his extravagant arrangements on the patrons with the house orchestra. Rubinoff asked you to help him get on the air. And the NBC executive you approached with that in mind displayed nothing but disinterest.

Then, Maestro Rubinoff, isn't it so that when Rudy's sponsors offered him the Chase and Sanborn Hour, as well as the Fleischmann program, he turned it down, believing he couldn't do justice to both? And that he offered the program to you? He didn't take the usual agent's ten per cent to which he was entitled. The sponsors were pleased. When the coffee sales dropped, your salary was cut, but Rudy says he urged you to stay on. He says he even saw that you got a raise for a Christmas present.

And what was the next thing he heard? Rudy heard that you'd placed yourself under the management of the very executive who'd shown such decided indifference when Rudy approached him before. Rudy thinks you should have at least asked his advice. For weeks he didn't hear from you. And when you did approach him again, he didn't want to see you.

Then, Rudy, we seek the cause for coolness between you and Frances Langford, the unknown singer you brought from the south.

We're right, are we not, in saying that a friend of this then-shy small town girl came to you when you were playing in Miami and asked you to give her a chance. And you did and at the time you were tickled that you had, though now you seem considerably less pleased about it. She sang with you on the rest of your southern tour. You financed her trip to New York to get her a chance.

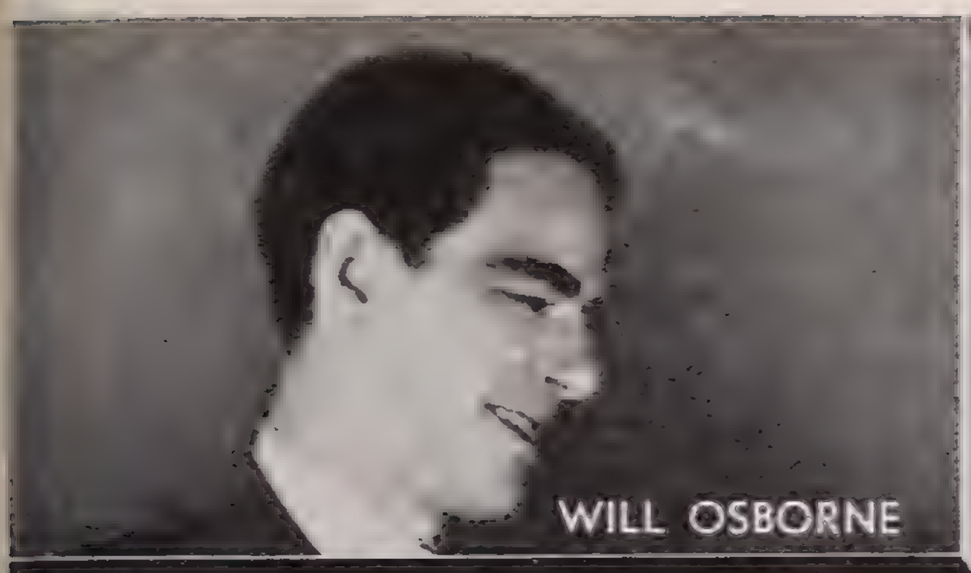
But the promise to put her on the air you'd obtained from that NBC executive didn't materialize, so when you had to go on tour, you left her in charge of a friend.

And what did you discover when you returned to New York? You found her under the management of the very official who had not been able to get her on the NBC network. And you say, Rudy, that you haven't heard from her from that day to this.

BUT wouldn't you say, Mr. Vallee, that the most galling thorn has been the controversy in which the ink in the gleeful pens of newspapermen was fuel to a fire which was really much ado about nothing? "Who started crooning, Rudy or Will Osborne?"

Well, the only way we'll be able to get to the truth of the whole thing is to go back a few years. That's when you, Rudy, were the adored attraction of the Villa Vallee. You were hampered by your appearances there at the time because you were filling a ten-week vaudeville engagement. That was when Will approached you and asked you if he couldn't fill in with his orchestra at the Villa while you were at the theatres.

Now, Will, of course you recall that Rudy agreed. He gave you a job. He permitted you to garb your orchestra in Russian blouses like his; to (*Continued on page 70*)



WILL OSBORNE

CANTOR, RUBINOFF AND VALLEE

Misunderstanding, ingratitude, jealousy! These are the factors that make for harsh words and cruel snubs when great meets great on Radio Row

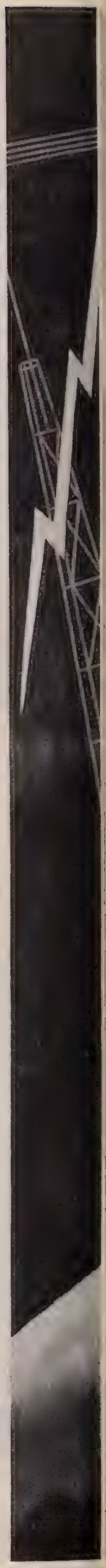
KATE SMITH

HAROLD ARL[illegible] LEE [illegible]

EDDIE CANTOR AND GEORGE JESSEL

THE AUTHOR

A THRILLING VISION OF RADIO'S FUTURE



It is fraught with golden possibilities—radio's tomorrow. A universal language, international sympathy and an eternal peace pact

By IRVIN S. COBB

Illustrated by ROY SIMS

AT present, most of us think of the radio in terms of its value as an advertising medium, as an entertainment medium, and perhaps, incidentally, of its educational value. I am of the opinion—and probably I am as faulty in my prognostications as the average prophet is—that the possibilities of the radio as a force for creating world opinion and shaping the destinies of civilized mankind have not yet been appreciated even by those controlling this huge machinery for the dissemination of words and ideas.

So far as I am able to figure, the ground here scarcely has been scratched. In political campaigns, advocates of one side or another use the microphone for broadcasting their dogmas. Through this source, preachers already deliver their sermons to audiences measured by the millions rather than by the hundreds or the thousands. And, occasionally, some statesman presents his views on a continental network or a trans-oceanic hook-up. The thing is still so new that we stand marveling to think that one man's voice should, by this magic, be sent across thousands of miles and into the homes of countless listeners.

But, as I see it, this merely is the puny beginning of a mechanism more gigantic than the most optimistic of radio sponsors or program producers have conceived. I firmly believe that the day is not far distant when it will come to pass that the greatest intellects of the world will be banded together, irrespective of race, or color, in some form of universe-wide organization for the education of our youth, the teachings of moral and ethical principles, and, most of all, for the cause of world understanding and world peace.

I see the school house of the future as a place where the teacher will be to all intents and purposes a monitor, charged with the responsibility of inculcating discipline and setting an example in good manners to her pupils. Her classroom will be a combination of moving picture theatre, radio reception room and television studio. No longer will the teacher, who may be dull or inexpert, carry the burden of instructing the youth of the land from dusty blackboards or through tedious textbooks. Instead, each day, over the air will come to the youth the voice of some really great educator, some outstanding authority on this or that subject, and while this voice speaks, television will reproduce before the eyes of those young people the perfect counterfeit of the man or the woman whose voice they are hearing. In the same equation, the moving-picture machine will participate.

Let us assume, for example, that the subject of the hour is the World War. Projected on the screen will be actual photographs to illustrate what the historian is describing. So that, through the guise of thrilling entertainment, facts and figures and details will be impressed upon the sensitive plates of juvenile understanding in a way so graphic and so life-like that the subject matter will remain definitely recorded in the scholar's brain. His imagination will be stirred, his sense of drama will be quickened, (*Continued on page 74*)

The God of War himself may—who knows?—succumb to the power of radio. The famous Mr. Cobb hints at amazing possibilities.

• • PROGRAMS

Curtis Arnall drew the hero role in the Red Davis sketches, a dramatic series dealing with events in the life of the typical American boy.

"Where's Elmer?"

Everybody's asking that. Just drop your eyes on the items below and you'll find him. CBS presents him Tues., Thurs., Sat., at 8:00 p. m. The whole name is Elmer Everett Yess and he's a super-hyper-monster-colossus of salesmanship. He's one of the newer programs you may like.

Ed Wynn is back, too, his cackling gaiety apparently undiminished by his summer stay in Hollywood. Lulu McConnell is a female talking machine recently presented for the first time by ExLax's Big Show. She's worth her weight in gold. And if you like fine piano music, tune to Egon Petri, the NBC importation from Holland.

SUNDAYS

(December 3rd, 10th, 17th, 24th and 31st)

9:00 A.M. EST (½)—The Balladeers. Heartening melodies by male chorus and instrumental trio.
WEAF, WBEN, WTAM, WWJ, WGY, WIOD, WIS, WFLA, WJAR, WRC, WWNC, WFBR, WCSH. **8:00 CST**—WSB, KTBS, WOW.

10:00 EST (½)—Southernaires Male Quartet sings joy and poignancy of South.
WJZ, WBAL, WBZ, WBZA, KDKA, WGAR, WMAL, WHAM, (WSYR on 10:15). **9:00 CST**—WENR, WEBC, KWK, KSTP, KFYR, WREN, WIBA, WDAY, (KOIL on 9:15).

10:30 EST (½)—Marimba Typica Band. Haunting vibrations of Mexican music.
WEAF, WJAR, WRC, WGY, WBEN, WTAM, WWNC, WIOD, WFLA, WLW, WWJ, WCAE, (WFBR off 10:45). **9:30 CST**—WEBC, KFYR, KSTP, WMC, WKY, WFAA, KTBS, WMAQ, WDAF, WIBA, KVOO, WSM, WOAI, WDAY. **8:30 MST**—KDYL.

10:30 EST (¼)—Carson Robinson's Crazy Buckaroos. Hill-billy and cowboy music.
WABC, WAAB, WCAU, WDRC, WEAN, WICC, WJAS, WKBW, WOKO, WCAH, WCAO, WFBL, WHK, WJSV, WSPD. **9:30 CST**—KMBC, WCCO.

11:00 EST (½)—NBC String Quartet in light morning melody.
WJZ, WBAL, WGAR, WJR, WMAL, WHAM, WBZ, WBZA, WLW, WSYR, KDKA. **10:00 CST**—WENR, KWCR, KWK.

11:15 EST (1)—Major Bowes Capitol Family. Maria Silveira, sop.; Hannah Klein, pianist; Nicholas Cosentino, ten.; Tom McLaughlin, bar.; Four Minute Men, male quartet; symphony orchestra.
WEAF, WJAR, WFBR, WRC, WTAM, WFLA, WTAG, WJAX, WGY, WIOD, WWNC, WCAE, WRVA. **10:15 CST**—WDAF, KFYR, WSMB, WEBC, WFAA, WDAY, WSAI, KSTP, WMC, WKY, KTBS, WOAI, WMAQ, KPRC, KVOO, (WAPI, WHO, WOC off 10:45). **9:15 MST**—KDYL, KOA.

11:30 EST (1)—Salt Lake City Tabernacle Choir and Organ.
(WABC on 12:00 noon), WADC, WOKO, WCAO, CKLW, WDRC, WQAM, WDBO, WGST, WPG, WCAH, WLBW, WHP, WFEA, WDBJ, WORC, WKBN, (WNAC, WCAU-W3XAU, WEAN, WSPD, WHEC on 11:45, WICC, WTOC off 11:45.) **10:30 CST**—KMBC, WHAS, WBRC, WDOD, WTAQ, KTRH, KLRA, WREC, KOMA, WMBD, WIBW, WMT, WCCO, WLAC, WDSU, WSBT, WACO. (WISN on 10:45. WOWO off 10:45). **9:30 MST**—KVOR, KLZ.

12:15 P.M. EST (¼)—Tastyeast's Baby Rose Marie. Juvenile hot-cha.
WJZ, WBZ, WBZA, WBAL, WMAL, KDKA, WHAM.

12:30 EST (1)—Roxy coaxes chorus and soloists of gang to sing with Rapee orchestra.
WJZ, WBAL, WHAM, WGAR, KDKA, WBZ, WBZA, CFCF, WMAL, WIS, WCKY, WSYR, CRCT, WJR, WWNC. **11:30 CST**—WREN, KOIL, WDAY, KFYR, WSMB, KPRC, WAPI, WEBC, WJDX, KSO, WOAI, KVOO, WKY. (KTHS off 12:00). **10:30 MST**—KOA, KDYL. **9:30 PST**—KGO, KOMO, KHQ, KFI, KGW.

12:30 EST (¼)—Tito Guizar, romantic Mexican tenor, sings as six hands pluck three harps. (Brillo).
WABC, WCAU, WDRC, WEAN, WLBZ, WNAC, WMAS, WFEA.

1:30 EST (½)—Dale Carnegie reveals "Little Known Facts About Well Known People." Harold Sanford Orchestra.
WEAF, WTAG, WEEI, WJAR, WCSH, WFI, WGY, WBEN, WTAM, WWJ.

1:30 EST (½)—Lazy Dan, the Minstrel Man, with less indolent orchestra.
WABC, WCAO, WAAB, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJAS, WJSV, WCAH, WMBG, **12:30 CST**—WBBM, KMBC, WHAS, WISN, WCCO, KMOX.

2:00 EST (½)—Gene Arnold and the Commodores. Crazy Crystals Water Company presents sane male quartet.
WEAF, WWJ, WSAI, WTAG, WEEI, WJAR, WCSH, WFBR, WRC, WGY, WBEN, WTAM, WCAE. **1:00 CST**—WMAQ, WDAF, WOC, WHO, WFAA, KPRC, WOAI, KVOO, WOW. **12:00 MST**—KOA, KDYL. **11:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

2:00 EST (½)—Piano-sitting sob-sister of song, Helen Morgan, with Albert Bartlett, Tango King. (Bi-So-Dol.)
WABC, WCAO, WNAC, WGR, WJAS, WKRC, WHK, CKLW, WCAU-W3XAU, WJSV, **1:00 CST**—WBBM, KMOX, WREC, WISN, WCCO, WDSU.

2:30 EST (½)—Yeast Foamers. Virginia Hamilton lilts popular melodies with Jan Garber's orchestra.
WJZ, WBAL, WBZ, WBZA, WHAM, KDKA, WGAR, WJR, WLW, WRVA, WPTF, WWNC, WIS, WIOD, WFLA, WJAX, WSYR, WMAL. **1:30 CST**—KYW, KWK, WREN, KOIL, WTMJ, WIBA, KSTP, WEBC, WOAI, WFAA, KSO, KTBS, WDAY, KFYR, WSM, WSB, WAPI, WDJX, WSMB, KTHS, KVOO, KWCR, KPRC, WKY, WKBF. **12:30 MST**—KOA, KGIR, KDYL, KGHL, KTAR. **11:30 PST**—KGO, KFI, KOMO, KHQ, KFSD, KGW.

2:30 EST (½)—Big Hollywood Show. Abe Lyman's Orchestra tootles his new "Accordiana." (Sterling Products).
WABC, WOKO, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WEAN, WFBL, WSPD, WJSV, WHEC, CFRB. **1:30 CST**—WBBM, WFBM, KMBC, KMOX, WCCO.

3:00 EST (2)—New York Philharmonic Symphony Orchestra.
WABC, WADC, WOKO, WCAO, WNAC, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WSPD, WQAM, WDBO, WKBN, WCAH, WICC, WLBW, WBIG, WHP, WFEA, WMBG, WDBJ, WHEC, WTOC, WSJS, WORC. **2:00 CST**—WFBM, KMBC, WHAS, WGST, WBRC, WDOD, WTAQ, KTRH, KLRA, WREC, WSBT, WMT, WISN, WCCO, WLAC, WIBW, KFH, WDSU, KOMA, WMBD, WACO. **1:00 MST**—KVOR, KLZ.

3:00 EST (1)—Lady Esther Serenade. Wayne "Dance" King's splendid rhythms.
WEAF, WEEI, WCSH, WLW, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WJAR, WLIT, WTAG. **2:00 CST**—KSD, WOC, WHO, WOW, WTMJ, KSTP, KVOO, WKY, WOAI, KPRC, WFAA, WLS, WKBF. **1:00 MST**—KDYL, KOA. **12:00 PST**—KOMO, KGW, KHQ, KGO, KFI.

4:15 EST (¼)—Vee and Johnny, lively piano, gay voice for Wildroot Institute.
WEAF, WTAG, WEEI, WCSH, WFBR, WRC, WGY, WWJ, WBEN, WCAE, WTAM, WSAI, WLIT, WTMJ. **3:15 CST**—WEBC, KPRC, KTBS, WOAI, KVOO, WKY, WOW, WLS, WDAF, WFAA, KFYR, WIBA, KSTP, WDAY, WJAR. **2:15 MST**—KDYL, KOA. **1:15 PST**—KGO, KFI, KGW, KOMO, KHQ.

4:30 EST (½)—Hoover Program. Sixty-voice chorus; orchestra; Harvey Hays, narrator.
WEAF, WBEN, WCAE, WCSH, WEEI, WFI, WGY, WJAR, WTAG, CFCF, CRCT, WFBR, WRC, WTAM, WWJ. **3:30 CST**—WMAQ, KPRC, KVOO, WBAP, WDAF, WEBC, WIBA, WKY, WOAI, WOW, (WCMJ). **2:30 MST**—KDYL, KOA, **1:30 PST**—KFI, KCO, KGW, KHQ, KOMO.

5:00 EST (¼)—Roses and Drums. History's thrill of love and war dramatized for Union Central Life Ins. Co.
WABC, WADC, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WJAS, WJSV. **4:00 CST**—WBBM, KMBC, WHAS, KMOX, WGST, WBRC, KTRH, KLRA,

DAY BY DAY • •

Maybe you don't like these program set-ups.

If you don't, we want to know about it. Are they of service to you in getting programs? Is there any way in which we can make them easier to read or digest? Honestly, we're sincerely seeking your opinions. If we're giving satisfaction, keep your pen in your pocket. But if we're just another pain in the neck, tell us about it.

Once again, we remind you that we're printing these programs several weeks ahead of the time they reach the air. And men's minds being what they are, some of the programs we publish may be "jerked" before they find your loudspeaker. We can't control that, of course. We do attempt to get our data as late and as complete as possible. For subsequent changes, tornados, damage caused by strikes or war, or other "acts of God" we can offer nothing more digestible than our well-meant apologies.

Besides this country's needing a good five-cent cigar, it can use snappy comedy of the type supplied by George Jessel, now with Freddie Rich.

WREC, WCCO, WDSU, KOMA, KTSA, WRR. **3:00 MST**—KLZ.

5:00 EST (¼)—Big Ben dramatizations.
WEAF, WTAG, WEEI, WJAR, WCSH, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI. **4:00 CST**—WMAQ, WOW, WDAF.

5:30 EST (¼)—Talkie Picture Time. Dramatic sketch.
WEAF, WTAG, WEEI, WJAR, WCSH, WFI, WFBR, WRC, WGY, WCAE, WSAI. **4:30 CST**—WOW, WMAQ, WDAF, WSM, WMC.

5:30 EST (½)—Grand Hotel. Swift dramas of a sophisticated world.
WJZ, WBZ, WBAL, WMAL, WJR, WBZA, WSYR, WCKY, WHAM, KDKA, WGAR. **4:30 CST**—WENR, KWCR, KSO, KWK, WREN, KOIL, WTMJ, KSTP, WEBC. **3:30 MST**—KOA, KDYL. **2:30 PST**—KGO, KFI, KGW, KOMO, KHQ.

5:30 EST (½)—Frank Crumit and Julia Sanderson. Yup! Same love songsters as on Blackstone Hour.
WABC, WOKO, WCAO, WAAB, WGR, WHK, CKLW, WDRC, WCAU-W3XAU, WEAN, WFBL, WSPD, WJSV, WICC, WCAH, WTAR, WHEC, WWVA, WORC, WMAS. **4:30 CST**—WFBM, KMBC, WHAS, KMOX, KFAB, WDSU, KOMA, KFH.

6:00 EST (½)—"Songs My Mother Taught Me." Muriel Wilson, soprano; Oliver Smith, tenor; Jacques Renard's orchestra.
WABC, WCAU, WJAS, WKBW, WCAO, WHK, WJSV, WKRC, CKLW. **5:00 CST**—WBBM, WOWO, KMBC, KMDX, WCCO, WFBM.

6:30 EST (¼)—Smiling Ed McConnell. Grinsful of song and patter.
WABC, WOKO, WAAB, WKBW, WKRC, CKLW, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WQAM, WCAH, WHP, WTAR, WHEC, WWVA. **5:30 CST**—WBBM, KMBC, WHAS, KMOX, KRLD, KFAB, WCCO, WLAC, WDSU, WMT, KFH. **4:30 MST**—KLZ, KSL. **3:30 PST**—KHJ, KOIN, KGB, KFRC, KOL, KFPY, KVI.

6:45 EST (¼)—Engineering Thrills. Railroad adventures sent by A. C. Gilbert makers of toy trains.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, KDKA, WGAR, WCKY, WJR. **5:45 CST**—WENR, KWCR, KSO, KWK, WREN, KOIL, WIBA, KSTP, WEBC, KFYR, WDAY.

7:00 EST (½)—American Oil on Waters' (Ethel) deep, blue songs. And on waves of laughter, aroused by George Beatty, M. C.
WABC, WCAO, WNAC, WDRC, WCAU-W3XAU, WJAS, WEAN, WJSV, WPG, WLBZ, WBT, WFEA, WTAR, WWVA, WKBN, WGST, WDAE, WDBO, WQAM.

7:00 EST (½)—Phil Spitalny's Orchestra piping gleaming blue musical comedy rhythms for Blue Coal.
WEAF, WEEI, WJAR, WTAG, WCSH, WLIT, WFBR, WRC, WGY, WBEN.

7:00 EST (½)—Contralto Alice Joy sings to clean melodies of Vincent Lopez orchestra.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WLW. **6:00 CST**—WLS, KWCR, KSO, KWK, WREN, KOIL, WTMJ, WIBA, KSTP, WEBC, WDAY, KFYR, WSM, WSB, WJDX, WSMB, WKY, KTHS, WOAI, KPRC. **5:00 MST**—KOA, KDYL. **4:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

7:30 EST (½)—Buy-a-duck Joe Penner, comedian; Harriet Hilliard, vocalist; Ozzie Nelson's Orchestra. (Fleischman's).
WJZ, WBAL, WMAL, WBZ, WBZA, WHAM, KDKA, WGAR, WLW, WJR, WRVA, WPTF, WWNC, WJAX, WIOD, WFLA. **6:30 CST**—WTMJ, WLS, KWCR, KSO, KWK, WREN, KOIL, WIBA, KSTP, WEBC, WDAY, KFYR, WSM, WMC, WSB, WJOX, WSMB, KVOO, WKY, WFAA, KPRC, WOAI. **5:30 MST**—KOA, KDYL, KTAR. **4:30 PST**—KGO, KFI, KGW, KOMO, KHQ.

7:45 EST (¼)—Doggone! It's Wendell Hall, red-headed music-making for Fitch's.
WEAF, WTIC, WTAG, WJAR, WCSH, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, CFCF. **6:45 CST**—WHO, WMAQ, KSD, WOC, WOW, WDAF.

7:45 EST (¼)—Rin Tin Tin Thriller. Purps' heroics in Ken-L-Ration sketches.
WABC, WCAU, WGR, WJAS, WNAC, WFBL, WHK, WJSV, WKRC, CKLW. **6:45 CST**—WBBM, WOWO, KMOX, WFBM, WHAS.

8:00 EST (1)—Chase and Sanborn Hour. R-r-r-r-ubinoff and his orchestra. And a choice comedian. Eddie Cantor.
WEAF, WTIC, WTAG, WIOD, WFLA, WBEN, WCAE, WTAM, WWJ, WLW, CFCF, WWNC, WIS, CRCT, WFBR, WRC, WGY, WPTF, WJAR, WCSH, WRVA, WJAX, WLIT. **7:00 CST**—WMC, WJDX, KSD, WOC, WHO, WDAF, WSB, KFYR, KPRC, WKY, WTMJ, KSTP, WEBC, WDAY, KVOO, WFAA, WOAI, WSM, WOW, WMAQ, KTHS, WSMB. (WAPI off 7:30.) **6:00 MST**—KTAR, KDYL, KOA. **5:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

8:00 EST (½)—Evening in Paris. Burjois brings music from gay parties in France's capital.
OABC, WADC, WCAO, WCAU, WEAN, WFBL, WHK, WJAS, WJSV, WKBW, WKRC, WNAC, WOKO, WSPD, CKLW. **7:00 CST**—KMBC, KMOX, KOMA, WBBM, WCCO, WDSU, WFBM, WGST, WHAS, WOWO. **6:00 MST**—KLZ, KSL.

9:00 EST (½)—Seven Star Revue. Tempting as a tired toiler's tub. Nino Martini, tenor; Jane Froman, contralto; Ted Husing, master of ceremonies; Julius Tannen, comedy; Erno Rapee's Orchestra; Vagabond Glee Club.
WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WORC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW, WTAR. **8:00 CST**—WBBM, WOWO, KLRA, KMBC, KMOX, KOMA, KRLD, KSCJ, KTRH, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WMBD, WMT, WNAX, WREC. **7:00 MST**—KLZ, KSL. **6:00 PST**—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.

9:00 EST (½)—Gulf Gasoline propels Will Rogers' drawling humor; Reveler's male quartet; Al Goodman's Orchestra.
WJZ, WBAL, WBZ, WBZA, WHAM, WPTF, WWNC, WFLA, WIOD, WGAR, WJR, WLW, WSYR, WMAL, WRVA, KDKA, WIS. **8:00 CST**—WJDX, WSMB, KTHS, WFAA, KTBS, KPRC, WOAI, KVOO, WAPI, WSM, WMC, WSB.

9:00 EST (½)—Manhattan Merry-Go-Round. Tamara, Russian blues singer; David Percy; Gene Rodemich Orchestra; Men About Town, male quartet.
WEAF, WTIC, WJAR, WFBR, WRC, WGY, WWJ, WSAI, WFI, WTAM. **8:00 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF. **7:00 MST**—KOA, KYDL. **6:00 PST**—KHQ, KGO, KFI, KGW, KOMO.

9:30 EST (¼)—Walter Winchell's staccato news scoops. (Jergen's.)
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WLW. **8:30 CST**—KOIL, WENR, KWCR, KSO, KWK, WREN.

9:30 EST (½)—American Album of Familiar Music. Frank Munn, tenor; Virginia Rea, soprano; Ohman and Arden, piano team; Bertrand Hirsch, violinist; Haenschen Concert Orchestra. Sweet old melodies. (Bayer).
WEAF, WTAG, WEEI, WCKY, WJAR, WCSH, WFI, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WIOD, WFLA, WRVA, WJAX, WPTF, CFCF, CRCT. **8:30 CST**—KSD, WENR, WOC, WHO, WOW, WMC, WSB, WOAI, WJDX, WFAA, WSMB, WKY, KPRC, WDAF, KVOO, WTMJ, KSTP, WSM.

(Sunday, Continued on page 68)

IT'S WHISPERED THAT . . .

Pull up a chair and listen to this lowdown on the important folks of radioland

WHEN Isham Jones was asked to play an All-Jones program recently, it was as easy as falling off a log. Jones is the author of such popular ditties as "I'll See You in My Dreams," "Spain," "It Had to Be You," "Swinging Down the Lane," "The Wooden Soldier and the China Doll," "On the Alamo," "I'll Never Have to Dream Again" and "Why Can't This Night Go on Forever."

AMOS 'N' ANDY take the prizes. This time it's for canned hamburger at the International Canning Contest at the World's Fair. The boys entered two carefully preserved jars in competition with such culinary experts as Ben Bernie, Mary McCormic, Mary Pickford, Buddy Rogers and other celebrities. The importance of the triumph of Messrs. Gosden and Correll in the canning field may best be judged by the fact that the Old Maestro, Ben Bernie, submitted, as his entry a complete balanced meal preserved in jars, the *pièce de résistance* being a miniature fan dancer in jelly.

FOR those of you who've asked, Mitzi Green is thirteen years old. October 22 was her birthday and she celebrated with a big party for members of the cast of "Happy Landings," her current radio show.

IF everything goes along as planned, Seth Parker and a group of his friends will be on their way on a world cruise by the time you read this. RADIO STARS was the first to announce Phil Lord's plans (Phil Lord is Seth's real name). That was last spring. The trip had to be postponed a while, but the boat and the passengers were all ready and set to go on board last month.

THAT Sunday night Baker's Broadcast on NBC is a youthful broadcast. Joe Penner, the comedian, is twenty-eight. Ozzie Nelson is twenty-six, while the average age of his orchestra members is about twenty-four. And Harriet Hilliard, the girl singer, says she's twenty-two.

BABY ROSE MARIE is nine years old and has been a professional singer six of those years. In that time she's traveled almost 50,000 miles and appeared on radio, stage and screen. What a girl!

THE WONDER BAR" is the movie Al Jolson is working on at the moment. He assures us he won't be off that Paul Whiteman program so very long.

WHEN it comes to getting mail, the Voice of Experience holds the record. During the week of October 9, the Voice received more than 18,000 letters from listeners asking his advice on their various problems and complimenting his programs. That's an all-time record in the radio business, but the Voice didn't stop there. On Monday, October 16, he received his highest total for a single day—over 6,500 letters.

CHESTERFIELD sets the pace. We honor the Liggett & Myers Co. for superb entertainment, for opening a new trend in commercial broadcasting and for raising the dignity of the air's programs. It was a great move to bring the Philadelphia Symphony Orchestra under the leadership of Leopold Stokowski to the air in a series of nightly broadcasts. If you haven't tuned in yet, you'll find the program on the CBS network at 9 p.m. E.S.T. Mondays through Saturdays.

NBC is all settled down to work in its new home—Radio City. Here's an interesting bit about the new home. Strange as it may seem, water is used to dry the air. As the air is pumped into this establishment at the rate of 20,000,000 cubic feet per hour, it is forced through a chamber equipped with nozzles that spray 162,000 gallons of water per hour. When the weather is damp, refrigerated water is used in this "air laundry," the cold water condensing the moisture in the air in the same way that a glass of cold water condenses the moisture in the surrounding atmosphere and deposits this moisture on the side of the glass in the form of water. When the air is too dry, the water in this "laundry" is heated by steam.

THAT ball of fire you heard recently on the "Wizard of Oz" program was none other than Bradley Barker, radio's master of weird imitations. Barker has roared the lion parts, buzzed the bee roles and barked the dog speeches, but he admits that the worst job he's had yet was this assignment of imitating a ball of fire.

ONE of the most touching things at the Armistice Day program before the Tomb of the Unknown Soldier in Arlington National Cemetery was Jessica Dragonette singing the national anthem and "Roses of Picardy," accompanied by the U. S. Marine Band.

GOSSIP around Radio Row: 'Tis said that Studebaker is plotting a big program to feature movie celebrities to be broadcast direct from Hollywood with William Collier, Sr., as master of ceremonies and Wheeler and Woolsey as comedians. . . . Paul Whiteman may give another Carnegie Hall concert this winter. . . . The Boswell Sisters are in Hollywood dickering with movie bids. . . . The sponsors of Amos 'n' Andy and The Rise of the Goldbergs are plotting a third program to advertise their new face powder. . . . Ethel Merman may be the leading lady in Bing Crosby's new movie. . . . CBS may produce a show called "History of Prohibition" this winter. . . . One of the biggest beer programs in history may come into your loudspeakers by March 1.

AT the William Scotti opening in the Montclair Hotel recently, the manner of introductions was shifted. Usually the celebrities are introduced, take a bow and sit down amid applause. This time, Scotti pulled a fast one on them. He asked each one introduced to perform. And it was a real show that lasted until nearly dawn. And let us add, those radio artists put on shows there that would never pass the kilocycle censors. Maybe that's why it was all so good, after all the purity.

A JILL OF ALL TRADES

THE little lady curled up in the big arm chair likes entertaining reading, and so—she subscribes to RADIO STARS. Annette Hanshaw has a right to sing the blues, for when she goes "torchy," the air waves quiver and her unseen audience settles itself for a rare treat. She's one of the principals aboard the Maxwell House Show Boat, you know. Annette's a pretty girl who loves smart clothes and simply adores sweets. And, to further prove that some people get all the breaks, she doesn't add an ounce of weight to that trim little figure. In her short career, she's been a jack of all trades, and mastered them, too. There was the time she attended the National Academy of Design and won artistic honors. Then, she made records, and the Prince of Wales bought every one of 'em. Next, Annette became a business woman and opened a music shop. Then came her big broadcasting opportunities. And you know the rest. Hers is indeed a success story.

JERITZA SCARED HER

ABOUT two years ago the Hollywood Restaurant in New York had a singer and sort of a mistress of ceremonies. Ozzie Nelson liked to go to the Hollywood and liked the work of this girl. Just then, Ozzie was going into radio in a big way and needed a girl singer. So it was that this mistress of ceremonies became the girl you know as Harriet Hilliard with Nelson's band. She's twenty-two years old, a decided blonde, has blue eyes and is slim and graceful as to figure.

Here's a true story they tell about her. While Harriet was at the Hollywood, Madame Jeritza, the opera soprano, gave a party in her apartment and invited a group of entertainers, including Harriet. Of course, Harriet went, but she didn't know she would be expected to sing before the grand opera stars. She was scared stiff. Fact is, she slipped out of the room and rang for an elevator to scram. But Madame Jeritza came out and found her and said, "Don't sing if you don't want to, but stay and enjoy yourself as my guest." Harriet stayed.

22 CARAT TENOR

THE Great Irish Tenor—that's John McCormack whom you now hear on the NBC-WJZ network Wednesdays at 9:30 p. m. EST.

McCormack was born at Atelone, Ireland, June 14, 1884. He was educated at Summer Hill College in Siglo, Ireland, at Sabatini in Milan, Italy, and then attended Holy Cross College in Massachusetts, where he was awarded an honorary degree in 1917. He married Lilly Foley, July 2, 1906, and has three children, one girl and two boys. The daughter was married not so long ago in Italy, and the father made a special trip there to sing at her wedding.

He sang before all the crowned heads, as long as crowns were in style. His opera debut was made in Italy. Both in opera and in concert. And he came to the United States to add another continent to his audience.

He has made many, many records and one full length talkie—"Song O' My Heart"—besides singing shorts. He appeared on the radio back in 1931. Perhaps you remember him on the General Electric Twilight Program?

REPORTER OF THE AIR

FLOYD GIBBONS prefers to be known as a reporter. This, despite his spectacular success as a radio star. You see, he was born with a nose for news and loves the scent of printer's ink. Then there's his penchant for wars. Wherever there's good hard fighting, you'll find Mr. Gibbons—and his typewriter. Way back in 1914, he was at the front along the Mexican border. The conflicts at Manchuria and Shanghai saw him on the job. When the "bonus army" invaded Washington, he was "among those present." However, it was during the World War that Gibbons really clicked as an international figure in the newspaper world. Americans will readily recall his vivid descriptions of battles, his human interest stories of life at the front, his revelations of war tactics. It was during this conflict that he lost an eye while under fire. Our famous reporter was born in 1887, educated at Georgetown University and employed by the Minneapolis Daily News in 1907. Later the Chicago Tribune claimed him and it was serving as their correspondent that took him aboard the torpedoed Laconia.

SWEET AND PLENTY HOT

ETHEL SHUTTA stepped on the stage at the tender age of three. You see, her father and mother were already veteran troupers, so she thought it about time to think about a career. At eight, Ethel was speaking lines and in her early teens, she boasted a repertoire of roles that would have done any actress credit. One night she played Little Eva in "Uncle Tom's Cabin" and the next, the harassed heroine of "Why Women Sin." Eventually, she landed on Broadway, which is quite inevitable when one possesses youth, beauty and talent. The late Florenz Ziegfeld signed her up for the "Follies" and it was during this engagement that George Olsen signed her up for life. They now have two handsome young Olsens to attest to the success of their connubial bliss. Ethel has made a place for herself in the radio world, besides the niches she already holds in the theater and movies. She's chief songstress with Nestle's Chocolateers these cool Friday evenings.

Incidentally, here's a little inside story about her. Most stage players go completely up in the air when they face a microphone. The day Ethel sang her first blues song over an NBC network, she played eighteen holes of golf, made a movie short and visited the dentist. After the broadcast, she stepped out with her husband, danced until three o'clock and never felt better in her life.

FUNMAKERS FROM THE WEST

BROADWAY'S "HILLBILLY"

OLE OLSEN and CHIC JOHNSON would rather laugh than eat. And if you tune in some Friday night at ten o'clock, you'll hear these fun-makers laughing up the merits of a well-known type of butter. The boys were school pals at Northwestern University in Evanston, Ill. Both were working their way through; Olsen by singing in a movie theater and Johnson waiting on table. After graduation, they decided to try vaudeville together. How to get an audition, was the problem at hand. One night they were among the patrons at a swanky Chicago cafe. When a break came in the show, the boys rushed to the floor and started their act. The nonplussed manager attempted to stop them, but the crowd wouldn't hear of it. Later, they were engaged as a regular entertainment feature. Stage engagements followed and then Hollywood beckoned. When the boys are off the air, they improve the shining hours by composing song hits. "Oh Gee, Oh Gosh, Oh Golly," is one of the better known of 'em.

They have played engagements in the United States, Australia, New Zealand and the British Isles. They produced and played in their own show, "Monkey Business," and were seen on the screen in "Fifty Million Frenchmen," "Oh, Sailor, Behave" and "Gold Dust Gertie." Olsen plays the violin and Johnson the piano.

HE calls himself the "Broadway Hillbilly," this Walter O'Keefe who has the answer to a wisecracking question almost before it's asked. He first attracted attention along Radio Row by his story-telling and humorous comments on the news of the day. Of course he writes his own material, which bad habit, he claims, is an outgrowth of his days as a midwestern newspaper columnist. Before that, he held a job on the News-Times of South Bend, Ind., which enabled him to work his way through Notre Dame. It wasn't long after his school days that Walter fell ill. The doctors said infantile paralysis and indeed it looked as if he wouldn't be able to get about again. It was during this dark period that he began writing lyrics and later a musical show called, "Just A Minute." He says that if you happened to be in New York during the week it ran, you may recall it.

After that came a trip to Florida for publicity work and to Hollywood to write songs and produce shows. And now he's on the Nestle program into which he projects plenty of punch and witty repartee.

THE MUSIC MAN
GREETS YOU

BLUSHING BRIDES ADORE HIM

THREE years ago a young orchestra leader and his closest friend pledged each other that they would not marry until 1940. To make the agreement more binding each posted $2,000, to be forfeited if the promise was not kept. Two years later—with eight years to go—Wayne King, one of the young bachelors, slipped quietly to a parsonage at Highland Park, Ill., with Miss Dorothy Janis, a lovely young movie actress of Fort Worth and Hollywood. There the pastor married them, with W. H. Stein, vice-president of Music Corporation of America, as best man. The Waltz King and his bride sped away to a nearby airport, hopped into a plane and, with the groom as pilot, winged to the 640-acre northwoods estate of the orchestra maestro. Mr. Stein returned leisurely to Chicago, contemplating the uses of an extra $2,000.

That bet was in the bag for Wayne King's best-man-to-be the moment it was made. For hadn't Wayne fashioned "The Waltz You Saved for Me," his theme song, out of "A Truck Driver's Dream," a tune of war days? Positive evidence that he was vulnerable. That song of marching men became the symbol of romance for numbe less thousands. For Cupid has used it effectively on a unending parade of sweethearts through the years. Eve night he borrows WGN's microphone for his bow, "Th Waltz You Saved for Me," for an arrow and with 25,0C watt power, shoots his shafts into the air. It was in evitable that one of these should prove a boomerang, happy one, incidentally, for Wayne. How many othe scored direct hits no one even guessed until this summ when young lovers, ah yes,—and honeymooners, bega making a Mecca of the Aragon ballroom where Wal King Wayne plays.

ANYONE might have guessed that Chicago, with i World's Fair, this season might supplant Niaga Falls as an attraction for newlyweds—the fair of 18 had done that, too—but who would have hazarded th Wayne King would have an especial allure for hone mooners? Well, he did. Brides came from Seattle an Miami, from Portland and San Diego. Wayne was su

THE WALTZ KING'S CHARMING WIFE

Last summer an up-to-the-minute honeymoon included a trip to the World's Fair with a stopover at the Aragon, where Wayne King, who waltzed newlyweds through thrilling courtships, welcomed them personally

By ANDERSON C. CHANIN

prised. So were his bosses. They consulted the ballroom register. In the Love Parade they found couples from every direction. If you care for specific places, from Pilot Knob, Missouri; from Hickory, North Carolina; from Gallup, New Mexico; from Oshkosh, Wisconsin; from Walla Walla, Washington.

So Wayne dropped his plans for his usual summer tour, for the mountain had moved to Mohamet. The Waltz Maestro settled down to his biggest summer at the Aragon since the pre-depression days of 1927 and '28. The ballroom was opened seven nights a week for the first time in history. Appearing at this emporium for more than 1,500 nights for crowds of up to 6,000, Wayne has played for millions of dancers since 1927. In three months this summer he attracted 175,000 paying customers, 100,000 estimated as visitors from outside of Chicago. King is quick to admit that. "Radio means everything to me," he said recently. "It has been largely responsible for my popularity as a ballroom orchestra leader and most certainly for what popularity our orchestra enjoys nationally. I owe a lot to radio."

The blushing brides that come to see him and his orchestra bear out that opinion. With approving nods from friend husband, many a girl told essentially the same story:

"Throughout our courtship we heard, admired and danced to Wayne King's music. It's really had a lot to do with our romance. We married, came to Chicago on our honeymoon to see the Fair—and Wayne King."

WHEN Wayne goes on the air at 10:30 every night, dancing on the ballroom floor ceases. Hundreds of dancers—sometimes it's actually thousands—press about the band stand to watch every movement of the Waltz Maestro. His wizardry with the saxophone intrigues them—for he can make a sax laugh and play—and weep. They feel his dynamic personality as he directs his men in those alluring arrangements that are the unmistakable King trade-mark. He is a past master at understanding the vagaries of this instrument. *(Continued on page 92)*

FOR *Distinguished*

EACH autumn, owl-faced bigwigs of this broadcasting business meet in solemn conclave and pronounce some unimportant and often-untalented demoiselle queen. For a day, she reigns and then fades into the obscurity from whence she came.

The solemn ceremony is a mockery and an insult to the intelligence of those of us who love radio and its entertainers. Radio has a queen who holds her place, not because of politics or kowtowing or publicity, but because of solid talent and lustrous sincerity.

She has held her throne since the springtime of radio network broadcasting. I believe she has spread the joy of listening further abroad than any other man or woman in America.

Ladies and gentlemen . . . I give you Jessica Dragonette, radio's queen, yesterday and today and—God willing—tomorrow.

We congratulate the splendid Cities Service program on its facile and sympathetic presentation of her voice, and we herewith nominate her for our January monthly award for Distinguished Service to Radio.

On The Other Hand . . .may we raise a slightly acidulous voice in protest at the current deluge of dance orchestras which, during the late hours, fill the ether with those infantile brayings called "vocals."

The words of a song, sung sweetly and ably by a trained voice, are an addition to any dance band broadcast, but the words of a song sung by crow-voiced nincompoops, who belong behind soda counters or office switchboards, are as brilliantly pleasing as a tack on the seat of one's chair.

Each sex has its offenders, bright-eyed boys and girls who have no more business behind a mike than a half-wit and whose off-key gargling makes them sound exactly like one. But these are not the real culprits. The ones at whom you may level the finger of scorn are some of our more resplendent baton-wavers and broadcasting officials. They give us our entertainment. And can we take it? Listen almost any night and let your ears decide.

These gilded leaders of dance bands and these gentlemanly executives of broadcasting—the wet-nurses of our late-hour entertainment, if you please—are the only ones who have the power to sweeten those deckle-edged voices that aggravate our innocent loudspeakers. Their obligation to the public demands that they do—*immediately.*

Curtis Mitchell

To the splendid Cities Service Hour and its scintillating star, the

SERVICE TO RADIO

lovely Jessica Dragonette, we present our January award

DREAMS COME TRUE

By JEAN PELLETIER

I KNOW a man and a woman who'll never have regrets for having missed the most exquisite love of all, the consummated love of youth.

You too should know this couple, especially if parents, financial straits or an unkind Cupid forced you to wait until you were older, or even if you're still too young to have experienced the intense beauty of youthful love in marriage. I might introduce them as Jane Lee and Jim Sargent of NBC's "Judy and Jane" programs. I might present the woman as the possessor of that voice of sweet throaty charm to whom even sophisticated radio artists gather around studio loudspeakers to listen, the Singing Lady.

But I would rather have you meet them as they really are—a romantic pair, a stirring example of a seventeen-year-old girl and a twenty-one-year-old boy who dared to marry, have a home and children and plunge ahead into their absorbing careers.

Ladies and gentlemen, I give you Walter and Ireene Wicker.

Most of you who married young, knowing how beautiful it can be, are also bitterly aware of the struggle of those first years, the care of the children, meddling relatives, a husband who dares not relinquish a job. No time for careers, certainly.

Sometimes it's the husband, sometimes it's the wife, who's unwilling to have the other take the chances which will win money and fame. But the Wickers were one of

Walter Wicker has several claims to fame. He is the Singing Lady's husband, writes excellent continuity and acts in air sketches with his charming wife. (Above) The Wickers—Nancy and Sonny, too—at home enjoying their favorite magazine.

The Singing Lady wanted children and a career to share with her husband—and had the courage to make both desires become realities

You need no further evidence than the picture above to ascertain that Ireene Wicker fairly exudes personality. Her soft, throaty voice has won her a unique place along Radio Row, with a vast audience of children—and grown-ups, too.

those rare couples in which both are possessed of a high courage and a spirit of adventure.

No, Ireene and Walter were not the ones to do the presumably safe and conventional things. They were married between the halves of an Illinois-Ohio State football game.

Ireene had always wanted to be an actress and yet like intelligent young American girls, she'd wanted a husband and children, too. Most grown people said she couldn't have both. So Ireene had decided on the stage.

Walter, before he met Ireene, had seen things differently. He wanted a home and a family too, but he wanted to become established first. He completed his studies at Phillips Andover Academy and entered the University of Illinois. He was destined to spend but one year there, for at the end of the second semester, he met Ireene.

THREE days later she was wearing his Psi U pin. It was love, the kind that makes funny little grabs at your heart. They were completely absorbed in their impending marriage.

But taunting whispers kept reaching Ireene's love-intoxicated mind. "What's going to happen to the actress you always wanted to be?" And Walter, too, sometimes caught himself wondering. But finally their hearts made up their minds. They married that November.

Their first move was typical (*Continued on page 75*)

1. George Burns has seen to it that Gracie is fixed financially. 2. Rudy Vallee's lodge at Center Lovell, Maine, costs a pretty penny. 3. Morton Downey, shown here with Amos and Andy, turns money back into "the business." 4. Al Jolson learned, by bitter experience, the value of money. 5. Guy Lombardo's yacht seemed like a luxury. But it really wasn't! 6. The Cantor Home For Girls is one of Eddie's expenses.

MILLIONS *to spend*

WE'RE IN THE MONEY

Rudy Vallee
Eddie Cantor
Guy Lombardo
Bing Crosby
Kate Smith
Al Jolson
George Burns
Gracie Allen
Morton Downey
Ed Wynn

How do they spend all their money, the millionaires of radio? Not on riotous living, you may be sure. You'll be surprised how sane and generous most of these folks are about their money

By MARY JACOBS

IF you had a million, how would you spend it? Don't laugh. Some of the radio stars, a few years ago, would have thought that question fantastic, too.

If you had asked Rudy Vallee five or six years ago, what he would do with a million dollars, *he* would have laughed. If you had asked Burns and Allen what they would do with a million, they, too, would have thought it incredible. If you had told Kate Smith she'd be a near-millionaire today, she would have said you were crazy.

But that was five or six years ago. Then Rudy Vallee was a penniless saxophonist in New York, lonely and discouraged; Kate, an unhappy nurse-in-training at a Washington hospital. And Burns and Allen were glad to be playing third-rate vaudeville houses.

So you never can tell.

Let's imagine each of us had a million. What's the first thing you'd think of? How would you spend it? How would you go about filling some of your heart's desires? In the same way as do the Big Ten of Radio, I bet. By the way, do you know who the wealthiest stars in radio are? They are Ed Wynn, Eddie Cantor, Al Jolson, Kate Smith, Amos 'n' Andy, Rudy Vallee, Morton Downey, Bing Crosby, Guy Lombardo, and Burns and Allen. Here's how they spend their piles of cash.

Ed Wynn, the wealthiest radio star (he's got a cool $3,000,000) makes half a million a year. Count it yourself: $5,000 from each Texaco broadcast, $250,000 for a single motion picture. And does he spend it? Some of it, with Mrs. Wynn and seventeen-year-old Keenan Wynn to help him. Here's a sample yearly budget for his personal expenses, totaling $60,000 a year:

Rent for his East River, N. Y., apt.	$12,000 a year
Servants	4,000 " "
Commissary	4,000 " "
Car and chauffeur	4.000 " "
Mrs. Wynn's allowance	25,000 " "
Keenan costs him	8,000 " "
Wynn's clothes and sundries	3,000 " "
	$60,000 " "

BELIEVE it or not, this covers less than the *income* on his investments. He's got a million and a half in gilt-edged securities; the rest in semi-speculative stock. Wynn never buys bonds. He's got blocks of American Sumatra, American Tel. and Tel. and U. S. Steel. He rarely sells—even when he lost $294,000 in book profits through the stock market crash, he hung on. Now stocks have gone up, he's got most of it back.

Eighty-five percent of his expenditures (outside of business expenses) go toward the upkeep of his luxurious East End apartment, Mrs. Wynn and Keenan. He paid a Japanese artist $15,000 to supervise the decoration of his home and $25,000 to furnish it. Keenan has a motorboat he designed himself; it cost $12,000 to construct and can do a mile a minute. It cost $2,000 more than Ed Wynn's yacht. However, Keenan, who attends high school, is being taught the value of money by his dad. Young Wynn gets $10.00 a month spending money and must account to his father how he spends it.

Wynn's personal budget includes an item of $1,500 for suits; he buys dozens of them every year, all from Statler. For stage use his favorite is a (*Continued on page 72*)

At last Albert Spalding has been caught in a network. Columbia's. This famous concert violinist held out against radio's lure until recently, when he agreed to lend his talents to WABC Wednesdays at 8:30 p.m. on a coast-to-coast hook-up.

The stately lady pictured above is the dignified Ethel Pastor. She it is whose platinum voice is heard in the Goldenrod Revue, that sprightly entertainment which features Phil Spitalny's famous orchestra over the Columbia network.

A BLESSED event is in the offing for Phil Baker, the Armour Jester, and his wife, the former Peggy Cartwright, English actress last seen in "Americana."

OLE OLSEN of Olsen and Johnson, the Swift comedians on CBS, is not really Ole. His name is John, but he has a younger brother, Ole, who occupies an apartment with "Ole" at the Sherman. Their mother lives with them. The other day, a radio big-shot called up and asked for "Ole." Mother Olsen said, "Ole isn't here." Just then the doorbell rang and Mrs. Olsen said, "Ole, (meaning the young son) will you answer the doorbell." Her words carried over the telephone. The big-shot thought he was getting the run-around. But in due time he heard the true story and cooled off.

IT was interesting to note at the Paul Whiteman opening in the Paradise Restaurant that of all the Broadway and radio personalities who were introduced, Amos 'n' Andy got the biggest reception. For exactly five minutes the crowd yelled, stomped their feet and applauded while Amos 'n' Andy bowed and bowed. They're in their sixth year on the air and apparently as popular as ever.

REMEMBER that story RADIO STARS printed some months ago about the grand romance of Arthur Tracy (the Street Singer) and Beatrice Margel, his wife. At that time, they were as much in love as two turtle doves. But now they've pfffft. Tracy is out in Hollywood dickering with the movie people at the moment. The wife will sue and charge desertion.

ALICE JOY, NBC's Dream Girl, had a scare recently when Lois, her four-year-old daughter, swallowed a pin. No harm resulted. This was the second accident in the family this season. In the summer, Alice landed in the

If you like a fine contralto voice—and who does not—you just naturally tune in on Vera Van. Columbia fully realizes the Van's vocal pulling power as a potent entertainment factor. and so has been selecting some nice air spots for her.

In the absence of well-wishers, Lee Patrick and Stephen Fox propose a toast to themselves. And well they might, for the lucky pair are to be heard regularly on "The Theatre of Today" and other sustaining Columbia productions.

Here it is! Hot off the radio griddle . . . . The latest inside news from along the airways

hospital after injuring her ankle when she stepped through a hole in the floor of a Chicago movie house.

IT may be love! Donna Dammerel, Marge of "Myrt and Marge," and Gene Kretsinger of WBBM-Columbia's "Gene and Charlie," harmony team, are often seen together.

FORMAL or not, radio tenors must be comfortable when they sing Faust into a microphone. At the opening Linit broadcast on CBS, Nino Martini hit a few high notes and found that his stiff collar and tight bow tie didn't help it any. Higher notes were to come, so off came collar and tie. That helped. But came the climax. That called for unbuttoning coat and vest. Nino did it well, his voice teachers over in the corner smiled, and while Jane Froman did her solo, Nino borrowed a girl's compact to see how to put himself back together.

IREENE WICKER, the Singing Lady, spells it with a double "e" because a numerology expert told her she needed an extra letter in her name. It's tough on the proof-readers, but it's brought Ireene lots of luck, she says.

ONE reason Harry Horlick and his A. & P. Gypsies have been on the air so long for one sponsor: 7,000,000 people witnessed their broadcasts from the Chicago World Fair grounds which gives a fair idea of their ever-increasing popularity.

THE reason "The Widow and Angel," NBC comedy series, didn't go on the air six months sooner is now known. Last March Joan Winters and Harriette Widmer, who play the roles of the Widow and Angel, respectively, were signed by NBC for the series, which were to open immediately. But that was leaving out of consideration

MORE gossip ABOUT OUR FAVORITES

little Nancy Ann Bering, and Nancy refused to be left out. Instead, she made an obstreperous arrival into the world last July, the daughter of Mr. and Mrs. Frank Bering, Mrs. Bering being none other than Joan Winters.

JUST in case you didn't know: The Virginia Rea on the Bayer program with Frank Munn is the same singer you knew years ago as Olive Palmer on the Palmolive program.

NBC Tid-bits: Art Van Harvey, the Vic of Vic and Sade, has had his hair cut by the same barber for 17 years . . . Al Jolson is rated by fellow performers as one of the stage's most liberal contributors to charity . . . Jan Garber, who has played all over the United States and Canada with orchestras, has never played in his home town of Indianapolis . . . Madge Tucker, NBC's Lady Next Door, has the distinction of having directed the first mystery drama on the air—"The Step on the Stairs" seven years ago . . . Lee Wiley is an honorary member of the Campfire Girls . . . Anthony Frome, the Poet Prince, speaks and sings in eight languages, is a Ph.D., a Phi Beta Kappa and a D.D. . . . Al and Lee Reiser, piano duo, are not brothers but cousins . . . John Seagle, the NBC baritone, was born in Paris.

COLUMBIA Shorts: Rose Keane, who plays "Beatrice" in "Little Italy," has the most freckles to be found on radio row . . . Wayne King (now on CBS as well as NBC) is the composer of "Goofus"—that goofy tune . . . Frank Crumit and Julia Sanderson announce the arrival of Boston Bean and Lady Julia, offsprings of Muggsey Dee and Tiny Princess, pedigreed Boston bulldogs . . . Albert Spalding, the violinist, dips his fingers in a bowl of hot water between solos to keep his fingers limber and free from perspiration . . . Bob (Meet the Artist) Taplinger who interviews personalities over the CBS kilocycles, is a regular member of the public relations department of the network.

LOTS of radio programs have been celebrating anniversaries. "An Evening in Paris" is celebrating its fourth birthday. Viola Philo, soprano of Roxy's gang and Radio

(Above) Even though an ingenue in appearanc Ethelyn Holt plays dramatic rôles effectively. S is heard in the Columbia Dramatic Guild. (B low) Jimmie Fidler, the Hollywood Tatler, o interviews the stars and spreads the latest goss about them over NBC. Estelle Taylor appear recently as the interviewed one.

City Music Hall, has rounded out five years as a member of the gang. The fourth anniversary of the Armour program which Phil Baker heads was celebrated a few weeks ago. Death Valley Days, NBC dramatic program, has rounded out three years of continuous Thursday night broadcasting. Walter Damrosch is in his sixth year for NBC. And the Show Boat is one year old.

FLASH! Col. Stoopnagle and Budd will begin a new series over the Columbia network on December 7. And for your added interest, this comic pair is under contract to Columbia until December 7, 1935.

SMILE for the month: B. A. Rolfe, the maestro, visited some friends in Connecticut and after questioning a farmer about crops and cattle, asked him if the family listened to the radio much. "Yep," replied the farmer, "it's the only thing around here that still works 14 hours a day and seven days a week."

WHEN Earl Carroll's "Murder at the Vanities" is made into a movie, don't be surprised if you see Lanny Ross, the Show Boat tenor, as the juvenile lead.

JOHN BREWSTER, NBC actor and poetry reader, who conducts the Golden Treasury hour Tuesday at 4 p.m. EST, is carrying around a lock of dark auburn hair. For a year, a fan has been sending him a weekly rating of his broadcast, anonymously. Last week she forwarded a lock of her hair, with the suggestion he try to find her. A New York girl, of course.

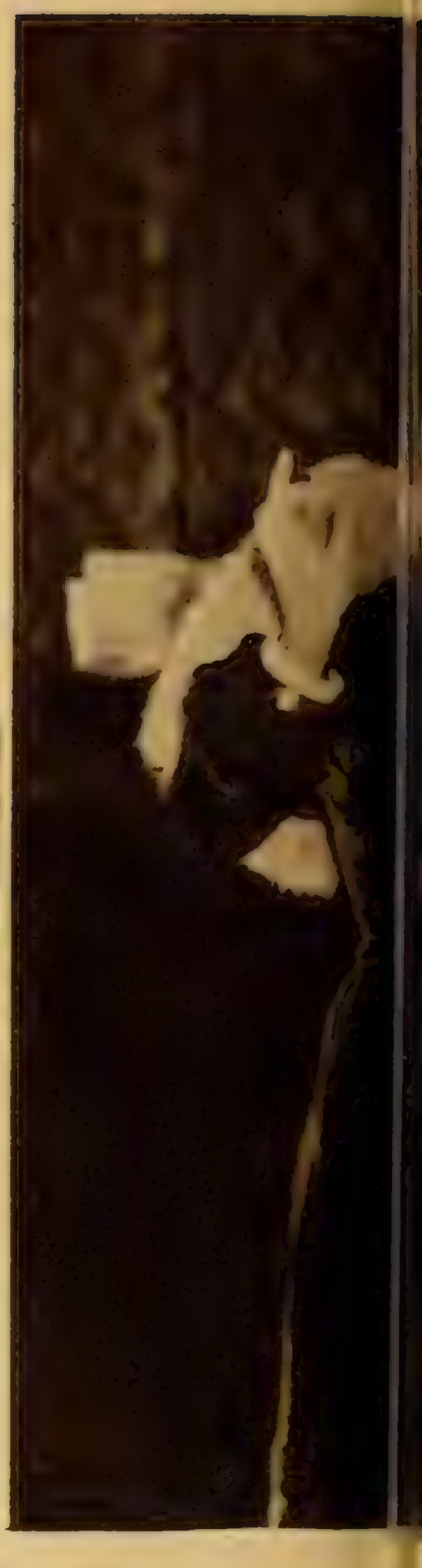
WHEN such folks as Jane Froman, the Mills Brothers, Mary Steele and Ramona come from WLW in Cincinnati, the radio wise guys always keep an eye on that station for new talent. Now, they tell us that the "Rhythm Jesters" are the newest find. They're from Columbus, Ohio, and their unique vocal and instrumental harmonizings over their hometown radio station led to a telegram from WLW and that coveted opportunity to make good in "big time" radio. Doubtless you'll be hearing them in the verrah neah future. Those who have heard them say they're swell.

(Above) Here is Kay Parker, who helped judge the radio contest put on by the Citrus Soap people recently. The response? Just look at those letters! (Below) Jack Pearl, Baron Munchausen to you, performing one of his hard-to-believe feats—speaking into the mike and running to a loudspeaker to hear his voice. Cliff Hall "is there."

VIRGINIA and Mary Drane, now heard on the Concert Footlights program on NBC on Thursdays, once had an audition for a scholarship at the Horner Conservatory of Music in Kansas City. After it was over—and that was in 1926—they received this letter from the scholarship committee:

"Dear Misses Drane: The violin contest between you two girls was so close that we have determined to divide the scholarship between you. You are each, therefore, entitled to scholarships in violin. Let me congratulate you on this unprecedented procedure."

So there, you see, is a beautiful example of "duplicate prizes (or scholarships)" being awarded.



DAUGHTER KNOWS BEST

When Marge and her enthusiasm get on Myrt's trail, Mother has learned it is usually easiest and most profitable to give into her child's ambition

By ELIZABETH WALKER

Myrt and Marg
sincerely respec
each other's d
cisions. Last summe
Myrt said, "Sout
America," and Marg
replied, "The stage
So each spent
grand vacation doir
what she liked be
Above is the troup
all set to broadca
Gwen, Laura, Ja
Arnold, Myrt, Marg
Clarence and Billie

VOLUMES have been written about the mothers of the movies and how they have piloted their pretty and talented daughters to screenland's starry heights.

But this is a tale hitherto untold of a daughter whose eagerness to travel the air route to fame carried her comely and clever mother as well as herself to the peaks of radio pre-eminence.

It is the success story of Marge, the winsome ingenue of "Myrt and Marge," and of the part she has played in the skyrocket to stardom of her team-mate and parent, Myrt, a sweetly sentimental saga which might well be called "Daughter Knows Best."

To be sure, Myrt's—not Marge's—fertile brain gave birth to the two air chorines whose roles they enact before the "mike," roles which have lifted them from obscurity to world acclaim as radioland's favorite mother and daughter.

Myrt not only conceived, but sold the idea to a commercial sponsor. She authors each skit. As the hard-boiled stepping sister, whose wise-cracking watchfulness over her less worldly song-and-dance pal provides its theme, she is the star.

Yet the lantern of her genius was not lighted by inspiration. Not until Marge had touched its wick with the fire of her own ambition and enthusiasm, says Myrt, did it burst into flame. And even then, she adds, it was but a wavering finger of light that had to be coaxed by her daughter into brilliancy.

When Marge, two years ago last summer, first proposed that they "do an act on the air," Myrt shook her bright red head emphatically. A diploma holder from Broadway who, under the name of Myrtle Vail, had played prima donna roles in musical comedy and headlined in vaudeville, she reminded her less theater-wise daughter that the stage was still considered the proper arena for dramatic talent.

MARGE smiled a knowing smile that was wise with memories. It was not the first time her lovely mother had overridden one of her suggestions.

Four years before when Marge or, Donna Damerel, as she is known in private life, broached the idea of leaving school and going on the stage, Myrt's copper-hued curls had bobbed quite as vehemently, and she had said, "Go on the stage? Ridiculous! You're going to college and no nonsense!"

That Marge didn't go to college and did go on the stage, however, is no reflection on her maternal parent. Rather it is the key to Myrt's success as a mother, off as well as on the air.

"Do you know why I admire my mother more than anyone else in the world?" Marge asked me recently.

"Because," she continued, "when I'm right, which isn't often, and mother's wrong, which almost never happens, she is always the first to admit her mistake."

Following the glance of Marge's brown eyes, I wondered what there was about the sprightly Myrt, Myrt who looks and seems so much (*Continued on page 77*)

RADIO SOUND EFFECTS EXPOSED!

RADIO has conquered the elements. Fact is, it's conquered about everything in the role of life and nature and even the unreal.

When a broadcaster wants rain, he gets rain. When he wants thunder, he gets thunder. And when he wants the roar of an airplane screaming into the kilocycles, he gets all the roaring he wants. And therein lies one of the most fascinating tales of modern radio.

Let's go backstage and see how this business works.

Studios, sometimes, are small rooms, but large or small there's a place in the corner for tubs and wagons and drain pipes and bells and what-have-you. That's the case in this typical broadcast.

Look at that table. See the bells, the old shoes, the electric motor and the other little doo-dads. Well, they all are going to have something to do with this broadcast.

The clock hands point out the hour. The announcer says his bit and we're on the air. A stirring tune from the orchestra fades and then—CRASH! What the devil! Did you ever hear such thunder? But look! See that fellow over there shaking that big sheet of tin for all he's worth. So that's the thunder, is it. Of course, this is a mystery drama and thunder always starts off a mystery drama.

The thunder dies and we hear the roar of an airplane. It's the hero coming to save our little Nell who, at the end of last week's episode, was left dangling in the web of Fagan, the villain.

Hummm . . . hummm. The plane comes closer—the noise of the motor is beginning to deafen our ears.

But we're forgetting ourselves. That's no plane. Look at the guy in a smock at the sound table. He's speeding up just a common every-day electric motor. The wabbly table makes the motor louder than usual. And little pieces of leather on the fly-wheel hitting against the necks of bottles make the noise. And right smack in front of the motor is a microphone. We're seeing and hearing an ordinary motor playing on bottles. Radio listeners are hearing

Illustrated by LU KIMMEL

By WILSON BROWN

The script demands rain on the roof or a storm over Asia, or a forest fire. And the Sound Effects Man delivers the goods

and visualizing a speeding plane in the clouds. Fooled? Yes. But that's the sound effects chief's business. He gets paid to think up those ideas.

But there's more. The drama has progressed and the plane has landed, allowing our hero to grope his way through the forest to the villain's cabin in the pines.

Hear that rain? It's pouring. Some listener out in Minnesota might even be looking out his window to see if it's real or radio. But we know what it is. It's the chief pouring sand on cellophane. Well! Of all things!

Northern woods where villains have cabins usually have waterfalls. And so we hear the roar of the falls while Mr. Sound Effects Man spins a home-made paddle in a tub of water—just like they do on the Show Boat program when the boat steams up the Mississippi—only the Show Boat paddle is smaller. After all, our broadcast is a waterfall. Not a river boat.

OF course there must be some wind moaning through the night. And there it is. Listen to it. Sounds positively creepy. But glance again to the corner. In front of the dear old mike which hears all and sees nothing is that same motor which represented the airplane. But this time a ring carrying four long sticks is attached to it. As the motor turns, the sticks fly through the air like an electric fan. Sticks like this give a moaning, swishing sound. Try it with a switch some time. That's wind. It's one of the things these sound men have figured out.

Our hero walks on. But, lo! The banks of the chasm are slipping. There's a landslide. We know, however, that it's just a box of gravel dumped on a child's play-yard slide, rushing and tumbling down to a box on the floor. But our hero is safe.

And now the drama picks up speed. Mr. Hero is at the cabin. He tip-toes to the door, but he doesn't tip-toe enough. We hear his footsteps. The listeners on the outside hear them, too—but you (*Continued on page 88*)

The leading lady in the radio drama has just spoken her line, "We're lost! The Flyer is coming through!" The program director has raised an admonitory finger. And the Sound Effects Man promotes a foolproof imitation of "the Flyer."

ONE HUNDRED DOLLARS . . .

By LESTER GOTTLIEB

Fred Allen writes all his own stuff. You see, once upon a time, when he was the "World's Worst Juggler," he had to do something to pep up his act. That's how he learned all about gag-writing. (Right) His lovely wife and accomplished stooge, Portland Hoffa, from Portland, Oregon.

THIS is the story of one hundred dollars and the dramatic part it played in the life of one of radio's finest comics, Fred Allen, the droll star of the Hellmann mayonnaise program that is being broadcast from coast to coast.

Without that money, the radio would have had to do without this nimble wit, and New England would have had one more farmer to plow its soil.

Fred Allen told this story to me after he had just finished a long rehearsal. The program finally went off smoothly, after much rewriting and cutting. (Fred Allen is one of the few artists who writes his own material.) Free from work and worry, he had time to relax and reminisce. It was raining outside; the sort of day story-tellers revel in. We lit cigarettes and Fred told the story that few have heard. It's strange that he had kept it a secret, because it not only shaped his life, but hi career.

When Fred was seventeen, he decided it was abou time he did something about his future. Fred couldn get very excited over helping his father with the fan work. He wanted to get out into the world as so man other land-locked boys do. He bought some books o magic, and in his spare time would go into the barn an practice juggling and sleight of hand.

He seldom missed an opportunity to go to the O'pr House when they had a vaudeville show. He'd sta pop-eyed at the clever juggler who never fumbled a stun He saved enough money to buy himself some necessar equipment and practiced diligently.

Amateur nights at various nearby towns gave hi several chances to try out his (*Continued on page 76*)

• How a hard-earned "century" turned the tide of Fred Allen's life

GREAT PEOPLE— SHOW THEY BEHAVE

Or rather—how they misbehave! Thru mike fright or ignorance or absent-mindedness or artistic temperament

Wide World

By BLAND MULHOLLAND

(Left) Al Smith just naturally refused to have that dratted mike near him. But Announcer Sweetzer was smart. (Above, left) When King Prajadhipok and Queen Rambaibarni of Siam (they're seated on the left side of the sofa) came a-visiting at NBC, their understandable naïvety nearly balled up the whole works. Johnny Johnstone of the press department and President M. H. Aylesworth (immediately left of the King and Queen) are used to celebrities, but—! (Above, right) When Professor Albert Einstein stood up to tell all about relativity — well, he just drifted off into a scientific day-dream!

Wide World

A MERE microphone can strip great men and women of their poise, dignity and judgment, leaving them quite as fallible and as human as you or I.

Some of the most prominent people have entered broadcasting studios in pomp and magnificence, only to become the centers of amusing, ludicrous, pathetic and sometimes tragic situations.

I warrant officials of the National Broadcasting Company will never forget the trying day they received the King and Queen of Siam.

Along either side of a deep-piled carpet, unrolled from curb to entrance of the building, thirty-six page boys, trained in the best traditions of motion picture cathedrals, stood stiffly at attention. M. H. Aylesworth, NBC president, David Sarnoff, president of the Radio Corporation of America, and other notables humbly awaited the royalty which deigned to visit their studios.

Police sirens screamed up Fifth Avenue and the cars swooped down on the curb. Into the lobby streamed the royal party. Bewildered by the confusion, the King and Queen walked straight past the elevator so sumptuously plush-lined for them and into the very ordinary lift reserved for the pages.

Aghast, Mr. Aylesworth and the others followed and the suite rose at a dignified pace to the fifteenth floor only to be met by a line of page boys which looked suspiciously like the ones they had seen downstairs. They proceeded to the broadcast arranged in their honor.

Before the program was finished, the King signified his desire to leave, and the party (*Continued on page 80*)

ANOTHER GREAT

WIN A TRIP TO NEW YORK OR CASH PRIZES!

Whether or not you entered last month's "Find the Boners" battle, here is a brand new chance to win a free and frollicking sojourn in America's gayest city—New York

WHAT YOU MUST DO

Read Janie's letter first of all, digest it, think it over and find the boners in it. Then write her a letter listing her mistakes and your corrections, plus a fifty word paragraph naming your favorite radio star and why you would like to meet him or her. Neatness counts, remember.

CAN YOU FIND THE BONERS?

Darling Vee,

Did you get that autographed photo from Wayne King? I met him the other night at the Waldorf-Astoria where he is playing and he promised to send you one with a jar of Italian Balm; that's the skin preparation he's been advertising on the air.

His wife, baby lamb, is a dream. She used to be Elsie Janis in the movies. Speaking of wives, the field here is wide open. Bachelors, old dear, by the dozen. There's Morton Downey, for instance. And Guy Lombardo. And that funnee, funnee Fred Allen. I'd set my cap for him sweet, if I thought he could be serious. Listen for him some night on the Cities Service hour.

Honey, I thought I knew what parties were back home. Lissen, angel, these radio stars are experts. There's one tonight that's very exclusive. Only the very biggest bugs invited, my dear. Irvin Cobb who advertises those awful cigarettes, Amos 'n' Andy who've just celebrated their second birthday on the air, Fred Waring, whose stunning program is selling Chevrolets right and left, and a newcomer called Jessica Dragonette who is said to be the hottest little blues singer on Broadway. Very swank and exclusive, precious, and I'm a lucky bum to get in the back door.

Gotta run, honey. If you don't get that photo from Waynie right away, write him a nasty letter. That'll teach him to snub trusting young girls like us.

Hurriedly,

Janie

RADIO STARS

CONTEST . . . !

low would you like o stay for three lays and three ights in New York's wanky Roosevelt lotel — shown at he further right? And how would you ike to take a tour of inspection of Radio City? And neet your favorite adio star? And go all sort of exciting New York places?

RULES

Anyone may enter this contest except employees of RADIO STARS and their families. If you entered the contest last month, enter this one, too. It will double your chances to win one or the other. All entries must be mailed before midnight of December 31, 1933. Send entries to RADIO STARS, January Boner Contest, 149 Madison Avenue, New York, N. Y. Entries shall consist of your letter to Janie listing her mistakes and correcting them, plus a paragraph of fifty words or less naming your favorite radio star and why you would like to meet him or her. The person or persons whose letter lists the most corrections and gives the most interesting paragraph naming your favorite and why you would like to meet him or her will be judged the winner. In case of ties, each contestant will be awarded the prize tied for. Decisions of the board of judges, consisting of the editors of RADIO STARS, will be final.

FIRST PRIZE

A thrilling free trip to glamorous New York . . . three gay days living and dining at the famous and luxurious Roosevelt Hotel . . . lunches and dinners, meeting and visiting your favorite radio stars . . . a tour through the resplendent Radio City . . . night clubs . . . a millionaire's vacation—at absolutely no expense, if you win!

SECOND PRIZE

Ten second prizes will be awarded of $5.00 each

THIRD PRIZE

Fifty third prizes will be awarded of $1.00

EAT, drink, and be merry!

At our expense.

Yowsir! At the expense of RADIO STARS magazine. Herewith and hereabouts, if you can read, you are invited to join this mad scramble for a place in the sun and for a three-day pause that refreshes in this giddy city called Manhattan where you will be treated like a millionaire.

And all you've got to do is win a contest.

Simple, eh? Read that letter (*Continued on page 88*)

Intimate SHOTS OF YOUR FAVORITES

(Above, left) The Morton Downeys—the Missus is Connie, and Joan's sister, Barbara Bennett, you know—stroll down the avenue. (Right) His pal came to see Poley McClintock off at Grand Central recently. Ducky of him—eh, wot? (Lower left) Here's Smilin' Ed McConnell caught broadcasting. And, right, Howard Petri announcing.

Conrad Thibault and Lanny Ross out on the links in search of new winning scores. Golf's their favorite form of recreation. (Below) "Boys, your program ran two minutes overtime," admonishes J. Walter Thompson. And Rudy Vallee and Buster Keaton promise not to let it happen again. Buster looks sufficiently penitent, doesn't he?

There was a big time in Hollywood the night Ed Wynn and Polly Moran stepped out! The Fire Chief was on the coast making a movie, you know, and he invited his old friend to accompany him on a round of parties. (Below) If it isn't the old maestro himself! Ben Bernie introducing a pretty young lady to an ancient dinosaur.

(Above, left) This mike-inspecting group are excellent entertainers on the Nestlé program. Don Bestor adjusts the instrument while Walter O'Keefe and Ethel Shutta give the procedure their undivided attention. (Right) John Young, NBC's ace announcer—one of 'em, anyway—paddles his own canoe. (Below, left) Canteloupe for breakfast puts Singin' Sam in a lilting mood all day. He's doing the Barbasol series with Edwin C. Hill, you know. Jimmy Durante, dressed up to imitate Queen Marie, in "The Hollywood Party." Schnozzle, you're far too beautiful!

The tall young lady is Lee before she so much as thought of a career. Sister Pearl, since known to radio fans as Joan Dare; little Ted, now a writer, and big brother Floyd, comprise the family group.

LONESOME

Disillusionment has taken the joy out of life for Lee Wiley and left her unhappy and alone

By EDWARD R. SAMMIS

F you have listened to Lee Wiley singing on the Pond's program, you must have caught that haunting note of adness in her voice. Her fans have mentioned it in heir letters. A worried aunt in Oklahoma noticed it and rote to find out if anything was the matter.

Meeting Lee Wiley, you would wonder what such a irl has to be sad about. She is beautiful in a dark, unsual way. She has the opportunity to do the thing she oves, which is to sing. Fame and fortune were laid in er lap without the heart-breaking struggle or the bitter isappointments which so often robs final triumph f its glory. Yet she is unhappy, discontented.

What is to be done with a young girl like that?

Lee Wiley wishes she knew. Unlike many persons of a melancholy turn of mind, she does not elish her unhappiness. She resents it. She sees thers who are able to take life as it comes and vishes she could. She thinks the only cure might be if he could fall hopelessly in love. But for her, that seems nost impossible of all.

It happened to her once, back in Oklahoma when she vas very young. Looking back, she isn't sure that it was nything more than schoolgirl infatuation. At any rate, he idolized the man. It was all over very briefly. He ailed to measure up to her impossibly high ideals. Disllusion followed.

"It seems impossible," she said, "that anything which appened to me then could affect me now. Yet I can't elp feeling that if my first experience with love had neasured up to my expectations, everything might have been different. But it didn't and so, that's that!"

She fell to wondering then to what extent her racial inheritance might be responsible for her melancholy. She is part Cherokee Indian, one eighth, to be exact. You can detect the Cherokee in her lambent sloe-dark eyes, in the high arrogance of her cheek bones, even though she is vivacious, volatile, with none of the traditional Indian stolidity in her manner.

"I have never seen a Cherokee who was gay," she said. "Oh, they have a sense of humor, but it is of a subdued sort, which no one but themselves would understand.

"Of course, there is Will Rogers, who has about the same proportion of Indian inheritance that I have. In fact, he is my cousin. He is happy-go-lucky enough, heaven knows. But perhaps in his case, the Scotch-Irish in him outbalances the Indian in making up his temperament.'

There was one other experience which may have saddened Lee. For a whole year once she was very ill. She was in danger of losing her sight. She couldn't even read. There was nothing to do but think.

"After an experience like that, I suppose you could never again feel quite the same toward life," she said.

"I suppose my greatest difficulty is that I am hypercritical. You meet someone. In the beginning you know only his best side. Everything is pleasant and casual. Life flows along smoothly. (*Continued on page 91*)

Walter Winchell

THE BATTLE FOR NEWS!

BENEATH the surface of radio a battle is raging.

Maybe you've noticed it. That absence of news about your ether favorites in today's newspapers. That hidden-away, abbreviated, or often altogether eliminated radio program that formerly served your needs.

Why? What's the meaning of it? I'll tell you. American newspapers and American radio stations are at WAR.

Don't think for a minute that anyone will admit it. Nossir! Ask the biggest big gun in either camp and he'll hem-and-haw you to death. He'll say there's nothing to it, but the news sheet soldiers and the broadcasting battalions are putting on their armor.

You can lay it all to American business, to the almighty dollar and the bread and butterscotch it represents. In other words —advertising.

The fight had its beginning the first day a radio station signed up an advertiser and spread that message of toothpaste or tinned soup abroad. It began the day newspapers awoke to the fact that a little giant called broadcasting had the power t put one man's message into millions homes, into the same homes that new papers served.

It was fanned to a fever heat only r cently when both NBC and CBS began serve its listeners with news, the make-o break commodity that has been the new papers exclusive property.

Remember last winter in Florid Mayor Cermak stopped a bullet meant f President Roosevelt. The country tingl with resentment. Who first put that sto before the public? Radio! Broadcaste got that stirring tale on the air befo newspapers could set their cumberson presses turning. When headlines hit t street, the man on the avenue already h heard radio's vivid story.

Today, Columbia Broadcasting Syste is going even further. Because it can e pect no help from organized news age cies, which serve newspapers, it is c ganizing its own outfit. Paul White, e perienced and clever, is at its head. takes its news where it finds it and spee the day's doings to your ears. It fee

RADIO AND THE HITHERTO UNCHALLENGED DAILIE

Telegr
Entered as second-class
Post Office, New York.
Slightly colder; possibly light frost tonight.
WEDNESDAY, OCTOBER
193?

CABINET TALKS SENATE 'ASSES C
HINT EARLY TIE PAL HO
OF U.S., RUSSI ,000 TO

Leap
ill Five Minutes Before
gs Heard Blocks, but
Several Faint.

f school children, neigh-
Mrs. Hortense Oster-
ndow sill of her apart
ped eleven storie

Late Now fo
Tiger,' Says
Anything
Either,"

Lowell Thomas

Boake Carter

Frederic William Wile

H. V. Kaltenborn

BY ROBERT EICHBERG

many of those news commentators who keep you posted on current events. Rumors have it that the NBC is undertaking a similar project.

IT all means even fiercer and more unrelenting war. Newspapers are battling, they say, for their very life. And radio is struggling doggedly up the hill that confronts every new development in human progress. In the end, it must win.

Let's look at some of its soldiers, captains of the kilocycles in today's furious fight for headlines. Walter Winchell, for instance, who combines being a newspaperman with being a broadcaster.

He's a bundle of energy. He has to be, for he's one of the busiest men in New York. Getting the forty or fifty items that make up his daily column is no job for a lazy man. And when you add to that radio appearances and vaudeville dates, you know why he never gets to bed before three or four o'clock in the morning.

How does he get his news slants? How, for example, did he know that Hannah Williams was going to fool the rumormongers and shelve Russ Columbo for Jack Dempsey? That the Rudy Vallees would definitely part? That Joan Crawford and Doug Junior were going to different places with a couple of other movie stars? We asked him.

At first he smiled and shook his head. "If you'll spike some of the white lies about me, I'll tell you," he amended.

They say, the envious ones, that Winchell has no friends. That's Fib No. 1. It's his friends that make his news beats possible. They call him by phone or wire him whenever they run across some item of interest to his readers or listeners. He gets misinformation sometimes, but never twice from the same source. Once he has had a wrong tip from a person, the unreliable one is stricken from his list.

Fib No. 2 is that Walter has dozens of "scouts" or "spies" on his payroll. He hasn't. All that his news tips cost him is the toll charges it takes to get them to him. He always insists on having the tariff reversed when someone sends him an item. For example, take the Williams-Columbo-Dempsey story. (*Continued on page 84*)

FRANTICALLY FIGHT FOR "SCOOP" SUPREMACY

BLAST
ABIES

One Infant Saved by
Father, Who Jumps from
Window.

DUNKIRK, Oct. 18.—Two

months, were burned

a third, a twi

victim, we

The text of
message is prin

to the Assembl
be adopted prompt
Unanimous
The Senate a
passed three bills urge
Lehman in surprise me
provided for—
A $100,000 appro
State Law Depar
eteers.
The

BACKSTAGE AT

(Circle) Erno Rapee. (Center) Nino Martini, rehearsing. (Bottom) Ted Husing.

WE'VE tickets to a show tonight that will knock your eyes out. We're going to an exciting carnival of music shot through with the razzle-dazzle of Broadway. Linit's 7 Star Revue is our program. Some of the stars are Ted Husing, Nino Martini, Erno Rapee, Julius Tannen. Sunday night is the time, 485 Madison Avenue in merry Manhattan is the place.

And the girl?

Look! Standing there before the gilded elevators that lift one from street to lofty studio in the Columbia Broadcasting System's building. Standing there in ermine from her ears to her knees, with a six foot collar-model male on one side and a smartly garbed older woman on the other. They're friends of mine . . . and friends of yours, too.

"Hello, Jane. You're looking grand."

It's Jane Froman. You have heard her sing a hundred times. Now you can see for yourself why she is called "Radio's loveliest lark."

A BROADCAST

All photographs by Culver Service

Husing and Julius Tannen. Tannen is the comedian of the Seven Star Linit Program, as you doubtless know. Takes his funny business very seriously, does Mr. Julius Tannen.

You know how Tannen's gags usually get a belated and very bass laugh from one man in the audience? Well, you'll enjoy reading the inside on that little trick of the radio trade.

Jane Froman, one of radio's prettiest and nicest girls, with Nino Martini during a leisure moment at a Linit rehearsal. Wonder if they argue the respective merits of opera and jazz?

THE SEVEN STAR REVUE

Ted Husing! Erno Rapee and his orchestra! Jane Froman!
Nino Martini! Julius Tannen! A chorus and a trio—and fun

By OGDEN MAYER

And the man? Step up and shake hands with Don Ross, the same Don Ross who boomed his friendly baritone at you recently in behalf of Pontiac cars. He's also Jane's lucky husband.

And the other woman? Meet Mrs. Hetzler—Anna Froman Hetzler from Columbia, Missouri. She is Jane's mother, and she was her music teacher during those all-important early years of training. Just now, she is visiting Jane and Don, and—living for the day (which isn't far off) when the new Ziegfeld Follies will open with her daughter and son-in-law playing leading roles.

Up the elevator, into a crowded ante-room, thence into Columbia's largest studio. The place is bedlam. Musicians with squarish black cases under their arms jostle you aside as they make their way to chairs. Those already in position fill the air with the indescribable babel of untuned instruments.—Jane crosses the room and takes off her hat, shaking thick shoulder length hair free.

"I'm listening to this from outside," says Don and he vanishes. Mrs. Hetzler takes the first chair in the first row. We drop down beside her.

CAN you get your bearings in this mad-man's chamber? That wide-ranged window up ahead, you recognize that as the control room. Those mikes hanging from the ceiling require no explanation. But those chairs, those ranks upon rank of folding chairs, for whom are they?

Orchestra men! Erno Rapee's incomparable orchestra. Fifty of 'em . . . count, if you wish. It is the largest studio orchestra employed by any commercial program.

Look! There's Rapee himself, looking like a double for David Ross, the announcer. Shorter than average, dark, with a toothbrush mustache as black as a raven's wing. In action, I've heard, he's like a tornado. We'll see.

And there's a man whose voice has chased chills up and down your spine. The husky hulk in the gray suit, white kerchief pointed swankily from the breast pocket, hair glistening like patent leather (*Continued on page 82*)

1. The Greeks had a word for this simple gown combining color and line which Tamara (singer on Manhattan Merry-Go-Round) is wearing. Arresting! The skirt is of black crêpe, while the scarfs that comprise the bodice are of brilliant blue and scarlet. 2. Gertrude Nieson, on Sunday evenings, dons this aquamarine crêpe, the squared shoulders of whose "mess" jacket are edged with maize. When the blues singer removes her tiny coat, a charming evening gown is revealed. 3. Crushed blueberry crêpe trimmed with mink is dramatic enough to enhance the Countess Olga Albani's (NBC artist) striking beauty. 4. And here is Jane Froman's newest dancing frock. Its yards of black tulle are massed with red, blue, green and yellow chiffon flowers appliquéd in a casual, nonchalant arrangement.

Clothes designed by Charles LeMaire. Furs by I. J. Fox

fashion parade

2

3

5

THEY STEP FROM BEHIND THE MIKE THAT WE MAY GLIMPSE THEIR LOVELINESS AND CHIC—THESE LADIES OF RADIO ROW

Columbia's "platinum," the lovely Vera Van, realizes that black satin clinging to the body, is still spectacular. The gown's only adornment is a cascade of coral feathers. 6. Vet, the baby of the crooning Boswells, recommends this trig frock of brown light weight wool with brown, beige and white plaid silk front affording an attractive contrast. 7. Lee Wiley prefers jaunty sports things. This one is of brick red wool with a black velvet kerchief stitched with metallic threads. The lone big pocket is very nobby. 8. How do you like this boyish blouse-and-skirt in gray and black satin Ethel Shutta, NBC's husky-voiced singer is wearing? None of the mannish details are forgotten, yet it's made of dress-up material. Note the belt, cuffs and exaggerated pointed collar.

IF YOU WANT A *they're*

The movies can't claim all the handsome bachelors. There's radio's Frank Parker, for example

THE movies have had their he-men of action and romance. The theatre has filled its empty seats through the dazzling appearance of sundry magnificent males known as matinée idols. But the radio—where are its heroic Lotharios and Lochinvars whose presence is a signal for feminine swoonings and heart-throbs?

Too long, their light has been hidden under a bushel until the legend has been built that radio performers are homely scarecrows, the sight of which send innocent children into convulsions and stray dogs howling homeward.

RADIO STARS challenges that legend. With picture and story we mean to show you radio's own matinée idols, men at whom you'd look twice on the street. Men handsome enough to make even a hardened feminine heart go pitty-pat.

Frank Parker, for instance.

His voice must be familiar. He's on the Cities Service Hour, with the A. & P. Gypsies, soloist on the Chevrolet program, and top tenor for the famed Revelers.

Are you interested, Miss Peabody? Or Miss Zilch? Is this the "beautiful mans" you've sought these long winter evenings? Say, you ain't heard nothin' yet.

Add to that voice a swank mustache, an income of over $1,000 a week, a stable of polo ponies, a Rolls-Royce, and a heart that is whole and fancy-free.

Are yuh listenin'?

Frank Parker is another one of New York's amazing products. Born on the lower East Side, of Italian parentage, he went through school singing and acting, and causing the soberer members of his family to predict now and again that he would come to no good end.

WHEN he had finished school, he found a haven for his ambitions down in Greenwich Village, New York's Little Bohemia where artists and actors and writers gather. The Village Follies made a place for Frank in the chorus. Here was the beginning of something; no singing, just dancing. Until the fateful night the leading man got ill and Frank stepped into his shoes and filled them to the amazement of everyone in the company but himself.

Soon, he was setting himself goals. The life that he had taken in a catch-as-catch-can way turned serious.

Radio found him by accident. The old Eveready Hour—remember it?—was a tremendous success and one of its brightest stars was a tenor. But the tenor fell ill and Frank, who was always hovering in the background awaiting just such breaks, stepped into the breach. After he had sung, affairs closed about him with a swirl. Since then, he admits, he's been much too busy to marry.

RADIO HUSBAND *eligible*

CONRAD THIBAULT, too, is eligible. Boyishly handsome, with a baritone voice that resounds lustily on Thursday's Show Boat program and CBS' Castoria show, you might expect him to be surrounded by adoring ladies with man-trapping intentions.

But he isn't. He won't stand for it. The reason is one few people know, one which reveals that Conrad Thibault has been married. Married for seven blissful years until the sledge-hammer of Fate pounded his happiness into the mire.

The story begins with a girl named Madeleine Gayne. Conrad had met her when both were only seventeen and appearing together in an amateur theatrical in the Berkshire country.

To think of marriage was inevitable for Conrad. But the girl said, "It will interfere with your career." So, for three years they waited. Madeleine had heard Calvin Coolidge and others in Northampton, Mass., his home, prophesy great things for Conrad. She knew that if Conrad were free, he would do better work. And he did.

In New York, at first. To earn money for his lessons, he got a job working ten hours a day as a floor walker in a department store. It was hard work. Always on his feet—from morn till darkness—and still hours of practice to put in at night. Only Madeleine's letters held him to it.

Finally he won a scholarship in the Curtis Institute of Music in Philadelphia. And soon he was advanced enough in his music to marry.

THE day he was twenty, he went to Northampton and brought Madeleine back to Philadelphia as his bride. They were divinely happy. Madeleine, giving up all thought of a career for herself, sought in every way to push Conrad on to greater heights. The two played tennis, swam and went to football games in Conrad's spare time between rehearsals of the Philadelphia Opera Company.

Then two glorious summers in Paris for study and play. Back in Philadelphia, Conrad sang on the radio. Now Madeleine saw her husband as a future network star. "I've never known anyone as happy as she was when I was called to New York for my first audition," Conrad remembers.

He remembers, too, that the day after he left, she had gone to a hospital. A doctor had told her that without a dangerous operation childbirth would be impossible. She and Conrad loved children.

A week later she was dead.

Conrad passed that audition, but his triumph was ashes.

He is eligible, yes, but his heart is closed just now to those who would share Madeleine's shrine. Time heals, they say. Who knows?

And Conrad Thibault. With a face that's as attractive as his voice. And plenty of money, into the bargain

TOO MANY WOMEN

By HELEN HOVER

ABE LYMAN is Broadway's own son. He speaks its language and lives its life. He's inclined to be a playboy, lives high, is what you might call hard-boiled and adores the ladies!

But don't let that shock you. After you've heard his story, you'll realize that he couldn't be anything else but the hard-playing, knockabout fellow he is.

You see, Abe is just beginning to live. He's thirty-four years old and has just realized that on the other side of the fence there are such things as sumptuous suites, lavish meals and beautiful women. And he's trying to make up for all he's missed.

For Abe remembers vividly those days when, as a Chicago youngster, there was seldom enough food to go around. He remembers that half the time he had to stay home because he had no shoes to wear, or because his already worn trousers needed another patch.

His boyhood was made up of those hard knocks you read about in a Horatio Alger yarn. Selling newspapers from the time he was seven. Sneaking into saloons to grab a sandwich from the "Free Lunch" counter. And when the proprietor caught him, he was promptly booted out. And did without eating altogether. Thus he became one of the nerviest, most ingenious kids in Chicago.

He left school in the seventh grade to go to work. As a soda jerker first and later as a cab driver. While he was careening about the streets picking up fares, in back of his mind was the thought of getting a job as a drummer, and perhaps by some lucky break, form a band of his own.

He finally got a theatrical job in the orchestra pit of a Jewish theatre where young Paul Muni was acting with his parents. Part of his job was to thunder out the sound effects for the gaudy overtures currently in vogue, then dash backstage and pull up the curtain so that the play could go on. During the intermission he sold candy in the aisles.

AFTER a time he had saved a little money. With that "take-a-chance" attitude, he decided to stake his luck in California. Which was the best hunch he ever had in his life.

Abe Lyman loves the ladies. Just as much as leading his orchestra or broadcasting his lilting "Waltz Time" program. And here's why

(Left) Thelma Todd was really Abe's Big Moment, although, even in her case, absence failed to make the heart grow fonder. (Below) Here we see Orchestraland's playboy with an affectionate arm about Joan Crawford. (Opposite page) And, because variety is the spice of life, Mr. Lyman proposes a toast to pretty Sally O'Neil.

In Los Angeles he got a job in a waterfront cafe playing the drums. It didn't take long for this boy to think of some spectacular way to attract attention. He started to whirl his drumsticks around, throwing them against the walls and catching them. And he stopped the show.

In no time, he formed his own orchestra of five men, moved into the Sunset Inn and later, with an orchestra grown to twenty, played to the smart celebrity-filled crowd at Hollywood's Cocoanut Grove.

From then on his rise to fame and money grew by leaps and bounds. But more important than that was the effect this had on Abe.

He was surrounded at the Cocoanut Grove by beautiful, impressionable women. He began to get invitations to the homes of people who mattered. He attended parties given by Norma Talmadge, Bebe Daniels and Marion Davies.

Don't forget his poverty-stricken childhood, his tough-going cab days. Did this new life go to his head like champagne? It did. But in a far different way than you'd expect.

It didn't make him high-hat. He didn't suddenly acquire manners that weren't innately his. He still remained the same easy-going Lyman, but this merry round appealed to him. In his earlier days he had seen this sort of life going on around him. Now, he suddenly found himself thrust in the center of glamorous affairs.

He was, and is, a big favorite in the movie colony. He had the characteristics that made Hollywood take him to her bosom. A good mixer, jovial and unspoiled.

The ladies found him attractive. Something tells me he appeals a bit to the maternal instinct in women. His happy irresponsibility makes the girls want to take him in hand. The girl who held Abe's wandering attention for the longest time is Thelma Todd, the movie actress.

ABE saw her when he was playing at the Cocoanut Grove. She was dancing there and, as she passed his stand, flashed that gorgeous Todd smile in his direction. That finished Abe.

"Who is that girl?" he asked Jack Oakie. "Introduce me to her, won't you?" (*Continued on page 92*)

THE BAND BOX

HAROLD STERN

FREDDY RICH

CAB CALLOWAY

ENOCH LIGHT

By WILSON BROWN

NEW YORK has been agog with orchestra "openings." At least every other night one of the bator boys, lucky enough to grab a "spot" for the 1933-34 winter, celebrated with a gala guest night. All of which caused many of the town's famed to satisfy themselves with what little sleep they could grab after 4 a.m

• Barney Rapp was signed for the season by the Hotel New Yorker, which called for a general celebration and official opening. Barney had been playing there for months, but, as is the custom, an official party was necessary to call it to the attention of prancing feet. Barney is a CBS maestro, and CBS's stars turned out in toto. Then Rapp suddenly switched to the Neitherland in Cincinnati. But it was a good party, anyway

• Reggie Childs and the Hotel Roosevelt (and you who are entering RADIO STAR'S big "Find the Boners Contest" take note, because this is the hotel where the winners will stay while in the city) got their heads together and staged one of the biggest of celebrations. Childs, as you know, has been at the Roosevelt all summer. But not so long ago he moved downstairs in the grill room, the place where such fellows as Ben Bernie, Guy Lombardo and Vincent Lopez have glorified their types of music. And that called for something special. Invitations were sent out and accepted.

Looking around, I could see Lanny Ross, that grand tenor, Lee Wiley of blues fame, Vera Van of more blues fame, Peter Dixon, who writes those H-Bar-O sketches

hings have been humming for the tune vendors lately. Here's a battalion f baton-wielders and lesser musical lights—and all the news of their activities

nd who used to be the father in the "Raising Junior" kits, Ray Heatherton of the baritone voice, and lots of thers.

To the Lexington Hotel, where Ernie Holts was the ost (he's now at the William Penn in Pittsburgh), ame Bela Lugosi of "Dracula" fame, pretty Annette Hanshaw, the Poet Price, Barney Rapp, Dick Messner, Georgia Brown, Kelvin Keech, Announcers Paul Douglas nd Jimmie Wallington, Phil Cook, Ray Heatherton, Ralph Kerbery, Abe Lyman, Tony Sarg, Reggie Childs, Skeets Gallagher, Billy White, Patsy Ruth Miller of the novies, Don Bestor, George Olsen and Ethel Shutta.

When Paul Whiteman opened up at the Paradise Restaurant on Broadway, reservations had to be made far in advance in order to get a table. From Hollywood ame Harold Lloyd and Charlie Chaplin, from Chicago ame Amos 'n' Andy, and then there were Comics Milton Berle and Joe Penner, Roy Atwell, Rudy Vallee, Lee Wiley, Columnist O. O. McIntyre and lots of other Broadway and radio personalities.

You see, a Whiteman opening takes on the importance of an event, with the world out to pay tribute.

That was on Friday the 13th. And just to show that he wasn't bothered by the date, Paul Whiteman got up at 1:13 that afternoon, broke a mirror to smithers, walked under a ladder and whistled in his dressing-room. The opening was one of the most successful ever—so, says Paul, to hell with superstition. (*Continued on page 94*)

I'LL NEVER MARRY AGAIN

WHEN you've tried marriage once and see your happiness turn to dregs so bitter that the memory of them still burns like coals in your heart, you are liable to scoff at the sweet innocence of those who babble about love at first sight.

That was Phil Baker's bitter attitude not long ago. Yes, the same Phil Baker who is the star of today's Armour programs along with his mysterious and inimitable stooges, Bottle and Beetle.

Speaking of marriage—that charming state known as connubial bliss—it got a snort and a sneer from Phil. "I'll never marry again," he declared with conviction

Only a few of his best friends knew his secret o course. People who went to hear his nifties in musica shows, people who saw him in movie shorts and or theatre stages, had no idea that the wise-cracking buffoor of the accordion had tried marriage and found it a ghastly mistake.

And so it was a rather bitter and cynical Phil wh strolled down Manhattan's main stem on an early fal evening last year.

It was one of those evenings that might give birtl to either a shining new hit or a dismal failure. The crowd was drifting along as only a Broadway crowd does Baker had just returned from a triumphant tour in "Crazy Quilt."

His companion turned to him and said, "The Shubert: are opening their new revue, 'Americana,' tonight. How about seeing it?"

Phil acquiesced. And Fate grabbed him by the fore lock.

IT was the usual premiere with the customary gathering of local wise-acres and second-guessers. Intermissior brought the dressy crowd to the lobby smoking thei cigarettes. Smoke clouded the air. The show, all agreed was a flop. But Phil's thoughts were centered on on person of that mediocre cast, a fresh young thing wh had stood out from the rest of the drab production.

"Who is she?" he demanded.

"Peggy Cartwright, just over from England. This i her American debut. But why the sudden interest?"

Phil's friend was perplexed. Phil Baker was a blas young man who never was at a loss for a wise remark

THEY BOTH LIKE DOGS

THEY BOTH LIKE BOOKS

bout a rotten show—a man who had met chorines by
ıe dozen and never given them a second glance.

Next day's reviews doomed the show, doomed the
resh, flower-like girl who had come from England to
ppear in it. In her room, she cried a bit, powdered her
ose, and decided to stick it out until a fast boat could
ake her back to England.

In the meantime, Phil Baker was thinking. And *feel-
ıg.* Something new and fresh and vital had got into
ım. He went back, that first week, to see the show *three*
imes. Always, he watched the girl.

I'm sure he looked at himself those upsetting nights
nd called himself a fool. I'm sure he tried to force this
nonymous *something* that was driving him to the theatre
nto the background. "Love at first sight! It's ridiculous
n love? Don't make me laugh."

Phil didn't laugh. Instead, he day-dreamed, putting
ff as long as possible the reality that he was in love.

When he did discover it, he acted immediately. Rumors
wept the town that the show was to close that Saturday
ight. He went to the office of the owners and made
hem a proposition. Without rhyme or reason and against
ll common sense, he stated his case.

He wanted to go into the show.

Phil Baker's presence in shows has saved them before
his. He has a following and his name in electric lights
rings dollars to the box office. His salary per week, if
ou haven't heard, is $5,000.

The Shubert brothers were aghast. Impossible, they
aid. They could not pay his price.

"Don't pay me anything," said Phil.

In the end, they got together. Phil took a trivial salary
nd went into the show. The first person to whom he

Phil Baker believes in letting well enough alone. And that's why there'll never be a successor to Peggy Cartwright Baker, his lovely wife

By LESTER GOTTLIEB

was introduced was Peggy Cartwright. He saw to that!

It was the beginning of an amazing romance.

THE incredible thing about it is that Phil and Peggy are so totally different. Peggy is very English and very young. Phil, on the other hand, is American and experienced in the ways of the theatre. All the answers are on the tip of his tongue. Yet, they were both seeking the same thing. Until they met, neither had found it.

About a month after they were (*Continued on page 78*)

PHIL'S A GOLF ENTHUSIAST

BUT PEGGY'S NO GOLF WIDOW

ALL AROUND

1. Josephine Gibson, food expert for H. J. Heinz Co., tells us all about calories over NBC. 2. And here is Hal Dawson trying a script on Patsy. Hal is Everett Elmer Yess, you know. 3. Jack Joy sort of refereed when Dick Powell and Russ Columbo sang on that coast-wide N.R.A. program recently. 4. Ed Wynn is now back on the air. The Fire Chief has been out Hollywood way making a movie—called "The Fire Chief."

THE DIAL

5. Have one on Bing Crosby! This snappy bar is right in his own home. 6. The gay couple on the bicycle built for two prove to be Bernice Berwin and Ben McLaughlin of NBC's "Memory Lane." 7. Of course you couldn't guess! Neither did we. Moran and Mack without burnt cork. They're "Old Gold's" newest feature. 8. Joe Penner wisecracks while Harriett Hilliard warbles for Ozzie Nelson and his band on NBC.

What radio fans

Illustrated by
ABRIL LAMARQUE

HOW-DE-DO, everybody! The Answer Man is making such a noise over his typewriter in the opposite corner of this room that we can hardly think. He's making a noise because one of every two questions reads like this: "Dear Answer Man—please tell me if Lanny Ross is married." He—the Answer Man, not Lanny Ross—wants us to inform all interested parties that Lanny Ross isn't married. (See, he gives us the easy questions like that to answer.)

Supposing you're not interested in Lanny Ross' single blessedness. Suppose you want to know how tall Ed Wynn is, how many daughters Eddie Cantor had at the last census, how many floors in the NBC Building in New York, or who sings the theme song for the Ducky-Wucky Doughnut Hour. Well, you write the Answer Man. And he gives you your answer in the quickest possible issue. He won't answer you by mail, so don't go enclosing any stamps. And be patient, folks. Because, remember, this magazine is printed about a month ahead of the time you read it.

Better jot down the Answer Man's new address. In care of RADIO STARS, 149 Madison Avenue, New York, N. Y.

Q. Can you tell us something about Everett Marshall, announcer of the National Farm and Home Hour?

A. Well, I can tell you that he's 1/16th American Indian and 15/16ths Mayflower stock and that he looks like George Washington with a haircut, all of which makes him about 100 percent American. He turned from insurance selling nine years ago to act, sing, write continuity and direct programs o Chicago stations.

Q. When were Jimmy Wallingto and David Ross born?

A. Jimmy, A. D. September 15, 190 Dave, A. D., 1895.

Q.—From whom did Frank Mun receive his vocal training? (2) Whe and when was he born? (3) Is h going by his right name now?

A. (1.) Dudley Buck. (2.) Born i the Bronx (that's part of N. Y. C. February 27, 1896. (3.) If you want t be particular about his name, stick Robert between the Frank and Mun and it'll be quite correct.

Q. Is Veronica Wiggins, formerly the Bayer Hour, on the air now?

A. She's heard irregularly on NB stations. More often on WOR, Newar N. J. Too bad you're a Colorad listener.

Q. Can you tell me about "Bottle on the Armour Program? Is he British

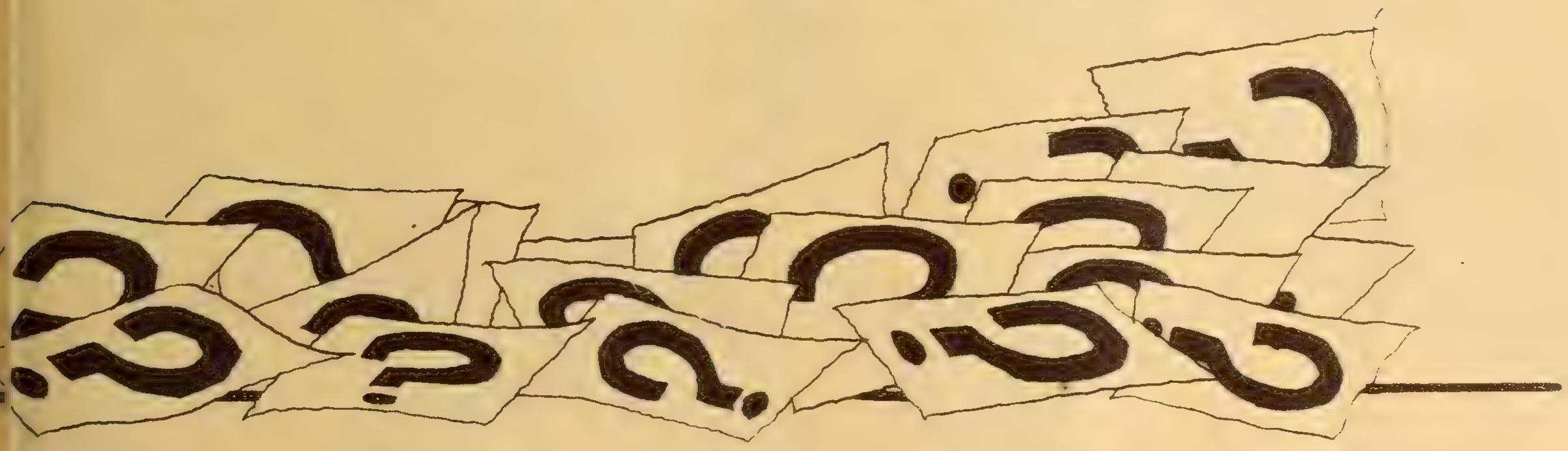
A. Well, rawther. He was born England. Served his country three yea and nine months in the army in Franc during the World War. He's played i many prominent stage shows inclu ing "The Better 'Ole" and Ziegfeld "Follies." He's been in movie comedi with Evalyn Knapp. Fact is, th Armour Program idea was conceive when he and Phil Baker were in screen comedy together. Well, cheeri

Q. Do you publish pictures and stori only of Columbia and National broa casts?

A. Frankly, we have to devote ou selves to publishing material which h the widest interest. Only where an i dependent station has a program wi an exceptionally large following, do w find it warrants space in a magazi

Want to know

Sep up and make the acquaintance of the Answer Man!
He sees all, knows all—and answers all



ith such great national circulation. As ay Knight might put it, "You can ease some of the people some of the ne, and you can please some of the eople some of the time, but you can't ease some of the people . . . Oh well, ou know what I mean.

Q. What's happened to Gene and lenn?

Messrs. A. G., you'd be tickled sillier an you are on the air if you knew ow many have been asking this. As e understand it, you've quit Cleve- nd for a New England network of the BC. Right? Right.

Q. How many New York studios have e Columbia Broadcasting System and e National Broadcasting Company spectively?

A. CBS has nine. In the new Radio ity Building, NBC has thirty-five. Ah, ut they use only fifteen of them.

Q. How many stations have NBC nd CBS respectively?

A. Now it's Columbia's turn. NBC as eighty-seven and CBS ninety-two.

Q. Can you tell us something about ie Amalgamated Broadcasting System?

A. Perhaps it would be well to wait ntil Mr. Ed Wynn's venture into the etwork business grows up a bit. At resent they are operating a small chain f some six or eight low power stations the East.

Q. I want to know about Wayne ing; how old he is; where he's from nd what he looks like.

A. Well, he's about 32, he was born Savannah, Illinois, weighs 160 ounds, is five feet nine and one half ches tall, grows brown hair, sees rough friendly blue eyes, and wears a ery pleasant face.

Q. What's happened to Pat Kennedy, Russ Columbo, Irene Beasly, Art Jarrett, Fred Uttal, John Mayo and Ben Alley?

A. Um, ah, lessee. Wal, at the very moment we write this. Pat's off the air, but that probably won't last long. Didn't you know that Russ had been in Hollywood making the film "Broadway Through a Keyhole?" That's where Art is too, singing on Pacific Coast networks and appearing in movies. Fred Uttal is still sailing along the Columbia announcing airwaves, though Johnny Mayo is confining his work to smaller New York stations. And Ben, well, Ben's sorta singing around in vaudeville theatres. As for Irene, you probably know now that the NBC Chicago studios took her up after Columbia dropped her and made a big star of her.

Q. What is Gracie Allen's real name?

A. Right now, it's Mrs. George Burns.

Q. Is Leon Belasco married?

A. He's a bachelor. You figure it out.

Q. (1.) *Is Glen Gray married?* (2.) *What does he look like?* (3.) *Where does he come from?*

A. In the first place, yup. In the second place he's tall, has black hair, gray eyes and wears a black moustache. All in all, he's called handsome. He comes from Metamora, Illinois.

Q. What are Colonel Stoopnagle and Budd's children named? How old are they?

A. Stoop's is Junior, which means F. Chase Taylor, Jr. He's twelve. Budd's is Dawn Ann Louise Hulick (pretty name, eh?) and she's over two.

Q. In whose orchestras has Bing Crosby sung?

A. Well, in his own for one thing. But he was one of the original Rhythm Boys in Paul Whiteman's orchestra on the coast.

Q. What is Ruth Etting's husband's name?

A. Let's call it Colonel Snyder.

Q. Will you please tell me how I can get an originally autographed photograph of Rudy Vallee, which is suitable for drawing?

A. Sure. I suggest you write to Mr. Vallee's office in the Steinway Building, New York City.

Q. Can I (it's really thousands of I's) get back issues of Radio Stars?

A. The I's can have them if they'll send ten cents in stamps or coin to us at 149 Madison Avenue, New York City. Don't forget to enclose your address.

Q. Will you please tell me how Frank Knight happens to be announcing over WDRC, Hartford, Conn., instead of WABC (CBS) New York?

A. Certainly. Frank severed connections with CBS over a year ago. Since then he's been announcing at a number of independent stations.

Q. What is the exact age of Al Jolson?

A. Well, a guy who ought to know says he's fifty-two.

Q. Why did Arthur Brisbane leave the air so suddenly without any announcement?

A. According to the National Broadcasting Company, the sponsors had contracted with him for but four weekly appearances. Then two more were added. But since Will Rogers had contracted to appear at the end of that time, naturally Mr. Brisbane could no longer go on. NBC contends adequate press notices were issued.

"I'VE GOT A RIGHT TO SING THE BLUES!"

Drudgery and heartbreak punctuated Ethel Waters' early days, with no joyous notes to relieve their indigo tones

By NELSON KELLER

WHEN you hear Ethel Waters, the first Negress to achieve stardom in her own right as a radio singer, crooning "Stormy Weather" and other blues songs into the microphone, you might think that the mournful tones she gets into her voice are just good showmanship. In reality, she is pouring out the heartbreaks and disappointments, the struggles and trials of her early life, for this colored girl has overcome terrific handicaps. Now she is successful. But when she remembers those other days, well, she's got a right to sing the blues!

Her mother and father were poor, hard-working people. Ethel was born in a poverty-stricken little shack in Chester, Pennsylvania. Her father died when she was a baby and her mother, unable to keep the infant and work, sent Ethel to live with her grandmother in Maryland. Thus, during the first few months of her life, tragedy walked in at the door.

When she was a child it did not occur to Ethel that her life could ever be any different. She knew her grandmother was old and it fell to her lot to take care of her. There was little time for going to school. Ethel was big for her age. That meant she must work.

She began to make a few pennies by taking care of children, and then, as she grew older, the need for more money was greater and she hired out in a family where she worked from early morning until late at night for a very little wage, so little in fact, that two or three nigh a week she and her grandmother had to go to bed witho supper, for it was impossible to make what she earn stretch into fuel, rent, clothes and food.

But Ethel was not afraid of work. She was a goo earnest girl, so when she had a chance to earn a dollar a thirty-five cents a day by washing, ironing, cooking a keeping house for a family of ten, she did not hesita

WHEN she was seventeen, she got a job as dish wash in a hotel that served some 400 guests a meal. S was the only dish washer and it kept her busy fr breakfast time to long after midnight. She thought s had really taken a step upward and was in for less ard ous duties when she got a chance to wait on tables.

It was new work and the trays were heavy. She bou her wrists with tape and that helped some, but one d the load was too much and she fainted—the tray a dishes crashing to the floor.

They sent her home to rest and when she got there s found her grandmother ill. It seemed, at the time, almo more than she could bear and when, after weeks of wat ing by the old woman's bed, the grandmother died, Et thought her unhappiness too great to be endured.

She was alone now and, in her loneliness, turned the outlet that is as much a (*Continued on page 9*

COULD YOU LOVE TWO MEN

...at the SAME time?

GILDA COULD ... AND DID!

"I love you, Gilda," said Tom.

"I love you, Gilda," said George.

"And I love you both," said Gilda . . . but she married Max!

Which was very disturbing for the boys, highly gratifying to Max, and perfectly screaming for the world at large.

The same world has been enjoying itself immensely ever since Noel Coward revealed his hilarious "Design for Living", the gayest, most amazing romance that has ever come your way.

Miriam Hopkins, Gary Cooper, Fredric March, and Edward Everett Horton are currently delighting motion picture audiences with this very amusing story—and at the same time, the latest SCREEN ROMANCES brings you the complete story of the picture!

You'll howl at this eternal triangle which became a quadrangle! And you'll gulp a little at the underlying sincerity beneath the hectic lovelives of these amazing Bohemians. Read this perfectly swell story; there may never be another like it! And enjoy as well the complete stories of eleven other new motion pictures in the same issue of the screen's only story magazine:

ENJOY these 12 screenstories in the January issue of
SCREEN ROMANCES

1. **Design for Living**—Gary Cooper, Fredric March, Miriam Hopkins
2. **Hoopla**—Clara Bow, Preston Foster
3. **If I Were Free**—Irene Dunne, Clive Brook
4. **Counsellor-at-Law**—John Barrymore, Bebe Daniels
5. **A Man's Castle**—Spencer Tracy, Loretta Young
6. **Tarzan and His Mate**—Johnny Weissmuller, Maureen O'Sullivan
7. **Meet the Baron**—Jack Pearl, Jimmy Durante, Zasu Pitts
8. **The Cat and the Fiddle**—Ramon Novarro, Jeannette MacDonald
9. **Female**—Ruth Chatterton, George Brent
10. **The Kennel Murder Case**—William Powell, Mary Astor
11. **Blood Money**—George Bancroft, Frances Dee, Judith Anderson
12. **College Coach**—Pat O'Brien, Ann Dvorak

All Stories Profusely Illustrated with Scenes from Hollywood Productions!

AT ALL NEWSSTANDS NOW!

Screen Romances

12 COMPLETE SCREEN STORIES IN EVERY ISSUE!

Programs Day by Day

(Continued from page 17)

(SUNDAY)

7:30 MST—KDYL, KOA. 6:30 PST—KFI, KGW, KOMO, KHQ, KGO.

10:00 EST (½)—Chevrolet presents vocal capers of Jack Benny and Mary Livingstone. Frank Black's Orchestra; Frank Parker, tenor.
WEAF, WTIC, WTAG, WEEI, WJAR, WCAE, WWJ, WWNC, WIOD, WCSH, WFI, WFBR, WRC, WGY, WBEN, WTAM, WRVA, WIS, WFLA. **9:00 CST**—WMAQ, WOW, WDAF, WTMJ, WIBA, KSTP, WEBC, WKY, WMC, WAPI, WSMB, WDAY, KFYR, WBAP, KTBS, KPRC, WOAI, WSM, WSB, WJDX. **8:00 MST**—KDYL, KOA, KGIR, KGHL, KTAR. **7:00 PST**—KGO, KFI, KGW, KOMO, KHQ, KFSD.

10:00 EST (½)—Angelo Patri, child psychologist wise and tolerant. (Cream of Wheat.)
WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WCAO, WFBL, WHK, WJSV, WKRC, CKLW. **9:00 CST**—WBBM, KMBC, KMOX, WCCO, WHAS. **8:00 MST**—KSL, KLZ. **7:00 PST**—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.

10:30 EST (¼)—President Roosevelt's advisor, Col. Louis McHenry Howe, interviewed by Walker Trumbull (R.C.A.).
WEAF, WTIC, WEEI, WJAR, WSCH, WFI, WGY, WBEN, WWJ, WSAI, WCAE, WRC, WCKY, CFCF, WRVA, WWNC, WJAX, WIS, WIOD, WFLA. **9:30 CST** KSD, WOW, WDAF, WIBA, KSTP, WEBC, WDAY, KFYR, WSM, WSB, WMC, WJDX, WSMB, WKY, WFAA, KTBS, WOAI, WOC, WHO, KPRC. **8:30 MST**—KOA, KDYL. **7:30 PST**—KGO, KFI, KGW, KOMO, KHQ

10:30 EST (½)—Madison Singers; Ann Leaf, organ. Quiet, soothing harmonies.
WABC, WADC, WOKO, WCAO, WNAC, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WSPD, WQAM, WDBO, WPG, WICC, WCAH, WLBW, WBIG, WHP, WFEA, WDBJ, WHEC, WTOC, WSJS, WORC, WKBN. **9:30 CST**—WFBM, KMBC, WHAS, WGST, WBRC, WDOD, KRLD, KTRH, KLRA, WREC, WISN, WCCO, WLAC, WDSU, KOMA, WMBD, WIBW, WACO, WMT, KFH. **8:30 MST**—KVOR, KLZ.

11:30 EST (½)—Sunday at Seth Parker's. Downeast homely philosophy and hymns.
WEAF, WJAR, WCSH, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WRVA, WIS, WJAX, WIOD, WFLA, WTAG, WWNC, WEEI, WPTF, CRCT. **10:30 CST**—KSD, KYW, WOC, WHO, WOW, WDAF, WSMB, WIBA, KSTP, WEBC, WDAY, KFYR, WSM, WMC, WSB, WAPI, WJDX, WOAI, KTBS, KPRC, WFAA, WTMJ, KSD. **9:30 MST**—KDYL, KOA, KGIR, KGHL, KTAR. **8:30 PST**—KGO, KGW, KFSD, KHQ, KOMO

MONDAYS

(December 4th, 11th, 18th and 25th)

6:45-7:00-7:20-7:45-8:00 A.M. EST—Arthur Bagley "One-two-three-fours" for Metropolitan Life Health Exercises.
WEAF, WEEI, WFI, WGY, WBEN, WCAE, CRCT. (WRC on 7:30 EST:)

8:30 EST (½)—Cheerio. Early morning optimism in inspirational talk and music.
WEAF, WRC, WGY, WBEN, WTAG, WEEI, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, CFCF, WWNC, WJAX, WFLA. **7:30 CST**—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAI, KTBS, WAPI.

9:15 EST (¼)—Goldy and Dusty and Silverdust Twins. Fast popular song harmonies.
WABC, WOKO, WGR, WORC, WCAU-W3XAU, WJAS, WFBL, WHEC, WWVA, WORC, WMAS.

10:15 EST (¼)—Clara, Lu 'n' Em. Clothesline gossip.
WJZ, WBZA, KDKA, WGAR, WHAM, WJAX, WFLA, WJR, WCKY, WRVA, WPTF, WWNC, WIOD. **9:15 CST**—KWK, WREN, KOIL, WTMJ, WIBA, WEBC, WAPI, WJDX, KPRC, WKY, KSTP, WDAY, KFYR, WIS, WSM, WMC, WSB, WSMB, KVOO, WOAI, WFAA, WGN. **8:15 MST**—KOA, KDYL.

10:15 EST (¼)—Bill and Ginger. Popular song duets.
WABC, WNAC, WGR, WCAU-W3XAU, WEAN, WKRC, WHK, CKLW, WJAS. **9:15 CST**—WOWO, KMBC, WHAS.

10:30 EST (¼)—Today's Children. Dramatic sketches. (Pillsbury).
WJZ, WBAL, WMAL, WBZ, WBZA, WPTF, WFLA, WSYR, KDKA, WGAR, WCKY, WRVA, WJAX, WJR. **9:30 CST**—KWCR, KSO, KWK, WREN, KOIL, KPRC, WTMJ, KSTP, WEBC, WKY, WBAP.

10.45 EST (¼)—Will Osborne's Orchestra. Pedro de Cordoba, another friendly philosopher. (Corn Products.)
WABC, WOKO, WCAO, WNAC, WGR, WDRC, WCAU-W3XAU, WEAN.

11:00 EST (¼)—Kitchen Closeups. Mary Ellis Ames, Home Economist.
WABC, WADC, WOKO, WDRC, WEAN, WJSV, WCAO, WNAC, WKBW, WCAU-W3XAU, WFBL, WKRC, WHK, CKLW, WJAS, WSPD. **10:00 CST**—WBBM, WFBM, KMOX, WGST, WREC, WCCO.

11:30 EST (¼)—Tony Won's homely philosophy, Peggy Keenan, Sandra Phillips, piano team.
WABC, WCAO, WNAC, CKLW, WCAU-W3XAU, WEAN, WGR, WKRC, WHK, WDBJ, WJAS, WFBL, WSPD, WJSV, WMBG. **10:30 CST**—WBBM, WOWO, KMBC, WHAS, KMOX, WGST, WCCO.

12:00 Noon EST (¼)—Gene Arnold and the Commodores.
WJZ, KDKA, WCKY, WBZ, WBAL, WBZA, WMAL, WSYR, WHAM, WGAR, WJR. **11:00 A.M. CST**—WBAP, KPRC, WOAI, WENR, KWK, KWCR, KSO, WREN, KVOO. **10:00 MST**—KOA.

12:00 EST (¼)—Voice of Experience. Answering confidences of the emotionally and spiritually troubled.
WABC, WCAO, WNAC, CKLW, WCAU-W3XAU, WGR, WKRC, WHK, WDRC, WJAS, WEAN, WJSV. **11:00 A.M. CST**—WBBM, KMBC, WHAS, KMOX. **10:00 MST**—KLZ, KSL. **9:00 PST**—KOL, KFPY, KHJ, KOIN, KVI, KERN, KMJ, KFBK, KGB, KRFC, KDB, KWG.

12:30 EST (5 min.))—News Flashes. (Sponsored by General Mills, Inc.)
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **11:30 A.M. CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

12:30 EST (1)—National Farm and Home Hour. Guest speakers; Walter Blaufuss Orchestra.
WJZ, WBAL, WHAM, WCKY, WJR, WMAL, WIOD, WBZ, WBZA, WSYR, WGAR, WRVA, WPTF, WWNC, WIS, WJAX, WFLA, KDKA, WLW. **11:30 A.M. CST**—KOIL, KWK, KWCR, WREN, KVOO, WMC, WKY, KYW, WSMB, KTBS, KTHS, WIBA, KSTP, WEBC, WDAY, KFYR, WSM, WSB, WAPI, WJDX, WFAA, KPRC, WOAI. **10:30 MST**—KOA.

2:00 EST (¼)—Just Plain Bill. Homely skits of barber shop owner.
1:00 CST — KMBC, KMOX, WCCO, WFBM. **12:00 Noon MST**—KLZ, KSL. **11:00 A.M. PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

2:45 EST (½)—Ann Leaf at the organ. Tiny musician plays swelling melodies.
WABC, WADC, WOKO, WCAO, WNAC, WSPD, WDBO, WICC, WLBW, WDBJ, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WQAM, WPG, WCAH, WBIG, WHEC, WHP, WFEA, WMBG, WTOC, WSJS, WORC, WKBN. **1:45 CST**—WBBM, WFBM, KMBC, WHAS, WGST, WBRC, WDOD, KRLD, WTAQ, KTRH, KFH, KRLA, WREC, WISN, WCCO, WSFA, WLAC, WDSU, KOMA, WSBT, WACO, WMT. **12:45 MST**—KVOR, KLZ.

3:00 EST (1)—Radio Guild. World's better drama adroitly adapted.
WJZ and a blue network. Station list unavailable.

3:30 EST (½)—Woman's Radio Review. Club women love it. Claudine Macdonald; Joseph Littau orchestra.
WEAF, WJAR, WFBR, WGY, WBEN, WTAM, WCAE, WCSH, WFLA, WWJ, WWNC, WIS, WFI, WTAG, WSAI, WRC, WIOD. **2:30 CST**—KYW, KSD, WOC, WSMB, WHO, WIBA, WEBC, WSB, WDAY, WBAP, WJDX, WSM, WMC, WKY, KPRC, KTBS, WDAF, WOW, KSTP. **12:30 PST**—KGO, KGW, KOMO, KHQ, KFI.

4:00 EST (¼)—Betty and Bob. Dramatic sketch.
WJZ, WBZ, WBZA, WHAM, KDKA, WBAL, WGAR, WJR, WLW. **3:00 CST**—KWK, KOIL, WLS.

4:30 EST (5 min.) News Flashes. General Mills, Inc., again.
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **3:30 CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

5:00 EST (¼)—Skippy. Comic strip lad in childhood radio sketches.
WABC, WOKO, WCAO, WAAB, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WEAN, WFBL, WSPD, WJSV, WHEC, CFRB. (See also 6:00 P. M. EST.)

5:30 EST (¼)—The Singing Lady. A charming, soft-voiced creature who really knows how to do nursery jingles, songs and stories.
WJZ, WHAM, WJR, WGAR, WLW, WBAL, WBZ, WBZA. **(Also on WENR at 5:30 CST.)**

5:30 EST (¼)—Tom Mix brings youngsters straight-shootin' adventure. (Ralston.)
WEAF, WEEI, WTIC, WJAR, WTAG, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WCSH, WFBR. (See also 6:30 P.M. EST.)

5:30 EST (¼)—Jack Armstrong. All American schoolboy adventures.
WABC, WOKO, WCAO, WNAC, WGR, WHP, CKLW, WDRC, WCAU-W3XAU, WJAS, WHK, WFBL, WSPD, WJSV,

What the well dressed star will not wear. Ed Wynn, Lupe Velez and Johnnie Weissmuller (they're Mr. and Mrs. now, you know) get together in comical get-up on the set where Ed Wynn is making "The Fire Chief."

WHEC. (See also 6:30 P.M. EST.)

:45 EST (¼)—Cowboy Tom. Children's Western Thriller.
WABC, WOKO, WCAO, WAAB, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJAS, WJSV. **4:45 CST**—WBBM, KMOX, WCCO.

:45 EST (¼)—The Wizard of Oz. L. Frank Baum's lovely whimsey adapted to radio.
WEAF, WTIC, WTAG, WEEI, WJAR, WCSH, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI. **4:45 CST**—WMAQ, KSD, WOW, WDAF, WTMJ, KSTP WIBA, WEBC, WDAY, KFYR.

:45 EST (¼)—Little Orphan Annie. Comic strip kid's adventures put on the air.
WJZ, WBAL, WBZ, WBZA, CRCT, KDKA, CFCF, WLW, WHAM, WGAR, WJR, WRVA, WWNC, WIS, WJAX. (See also 6:45 P.M. EST.)

:00 EST (½)—Xavier Cugat's dinner music from Waldorf-Astoria in N. Y. C.
WEAF, WTAG, WRC, WSAI, WCSH, WBEN, WRVA, WCAE, WWNC, WIS, WJAX, WIOD, WFLA, WWJ, WJAR. **5:00 CST**—WMAQ, KSD, WOC, WHO, WDAF, WIBA, WDAY, WFAA, WEBC, KSTP, KFYR, WSM, WAPI, WSB, WMC, KTHS, WJDX, WSMB, KVOO, WKY, KPRC, KTBS, WOAI. **4:00 MST**—KOA, KDYL. **3:00 PST**—KPO.

:00 EST (¼)—Buck Rogers. Sketches of imaginary adventure in the 25th century.
WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJSV, CKLW. (See also 7:30 P.M. EST.)

:00 EST (¼)—Skippy. Childhood sketch. 5:00 CST—WBBM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 P.M. EST.)

:15 EST (¼)—Bobby Benson and Sunny Jim. Clean Western drama for youngsters.
5:15 CST—WABC, WOKO, WAAB, WGR, WHK, WDRC, WCAU-W3XAU, WEAN, WJSV, WBT, WJAS.

:30 EST (¼)—Three X Sisters. Song hits in harmony.
WJZ and a blue network. Station list unavailable.

:30 EST (¼)—Tom Mix and his Ralston Straight Shooters.
5:30 CST—WMAQ, KSD, WTMJ, WIBA, KSTP, WEBC. (See also 5:30 P.M. EST.)

:30 EST (¼)—Jack Armstrong. All American Boy.
5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 EST.)

:45 EST (¼)—Lowell Thomas. Entertaining news broadcasts.
WJZ, WGAR, WLW, CRCT, WBAL, WBZ, KDKA, WHAM, WJR, WSYR, WBZA, WJAX, WIOD, WFLA.

:45 EST (¼)—Little Orphan Annie. Children's sketch.
5:45 CST—WREN, KOIL, KWCR, KPRC, WOAI, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR. (See also 5:45 P.M. EST.)

7:00 EST (¼)—The Malle Show with Roxanne Wallace, William Edmonson and the Southernaires Quartet.
WEAF, WTIC, WTAG, WEEI, WJAR, WCSH, WLIT, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ. **6:00 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF.

7:00 EST (¼)—Amos 'n' Andy. Blackface burlesque of human failings which are still amusing. (Still Pepsodent.)
WJZ, WHAM, WJR, WCKY, WBAL, WBZ, WBZA, KDKA, WLW, WRVA, WPTF, WMAL, WGAR, WIOD, WFLA, CRCT. (See also 11:00 P.M. EST.)

7:00 EST (¼) Myrt and Marge. Heartaches and breaks in entertainers' lives.
WABC, WADC, WOKO, WDAE, WCAO, WNAC, WGR, WBT, WKRC, WHK, CKLW, WDRC, WTOC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WQAM, WDBO. **6:00 CST**—KRLD. (See also 10:45 P. M. EST.)

7:15 EST (¼)—Billy Batchelor. Children's dramatic sketch with Ray Knight, Alice Davenport. (Wheatena.)
WEAF, WTAG, WJAR, WRC, WGY, WTAM, WWJ.

7:15 EST (¼)—Just Plain Bill. Just plain sketches of a small town barber.
WABC, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJSV, CFRB.

7:30 EST (¼)—Music On the Air, with guest star.
WABC, WOKO, WCAO, WNAC, WGR, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WJSV, WLBZ, WICC, WHP, WFEA, WHEC, WORC, WGLC.

7:30 EST (¼)—Lum and Abner, who play country storekeepers for Ford Dealers of America.
WEAF, WFBR, WBEN, WGY, WTAM, WTAG, WEEI, WJAR, WCSH, WRC, WCAE. (WLW on 7:45 to 8:00 EST.) (See also 11:15 P.M. EST.)

7:30 EST (¼)—Buck Rogers in the 25th Century.
WKRC. **6:30 CST**—WBBM, KMOX, WCCO, WFBM, WHAS.

7:30 EST (¼)—Potash and Perlmutter. Montague Glass' lovable old Jewish partners.
WJZ, WBAL, WMAL, WGAR, WCKY, WJR, WHAM, KDKA, WSYR. **6:30 CST**—WLS.

7:45 EST (¼)—Boake Carter, Philco news

(Monday, Continued on page 71)

How Betty Found Fame and Romance in Hollywood

WHAT YEAST FOAM TABLETS did for Betty's skin, they should do for yours. A blotchy, unattractive complexion is usually caused by faulty elimination or a nervous, run-down condition. Your trouble is internal and requires internal treatment. That is what YEAST FOAM TABLETS provide.

YEAST FOAM TABLETS contain rich stores of vitamins B and G which strengthen your digestive and intestinal organs, which give tone and vigor to your nervous system. With the true causes of your trouble corrected, eruptions and blemishes vanish. Your skin becomes clear and smooth. Indigestion, constipation and nervousness all go. You enjoy new health, and new beauty.

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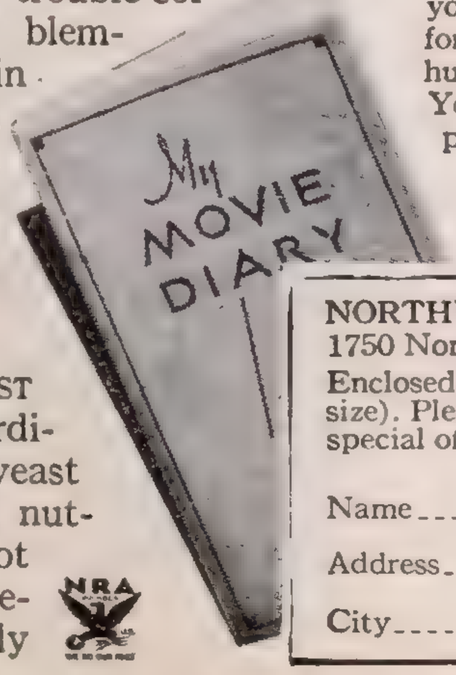

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Why Do Radio Stars Hate Each Other?

(*Continued from page 13*)

signal the orchestra with the same set of signals; he even recommended you for the Herbert's Blue White Diamond Hour which he'd been forced to give up because of better offers.

Then came that publicity blow which staggered you so, Rudy. It wasn't that you claimed to have originated crooning. Wasn't it that after you and Osborne were no longer associated, Will made that claim, and also asserted that he originated the style of conducting you've been using so long?

Then you said, Rudy:

"That Osborne's voice is similar to mine is an unquestionable fact. That his style of singing was always such as it is today or at the time he and his orchestra were employed by me, is a matter of question extremely difficult of proof either way."

Yet when Osborne, the lad you'd helped, claimed crooning as his own, and the resulting publicity struck you so hard, you felt hurt. That's why you say:

"Sometimes I think it hardly pays to help people."

Of course, baritones Bing Crosby and Russ Columbo, we realize that your voices are quite similar. Doubtless that and the fact that the Columbia Broadcasting System and the National Broadcasting Company respectively vigorously waved the publicity banners for what was nicknamed the "Battle of the Baritones," accounts for the icy shoulders you've turned toward one another.

AND both of you, before the radio fanfare began, were comparatively obscure singers on the Coast. It is a legend not denied that before you two came to New York, Mr. Columbo, an NBC official, had taken an unlabelled phonograph record of yours and played it to Mr. John Royal, vice-president in charge of programs for the National Broadcasting Company. Mr. Royal, thinking it was Bing Crosby of whom he'd heard slight mention, voiced a disinterested opinion.

So when a man who knows voices as Mr. Royal has to, sees such a similarity, there can be little question about it. And which of you started the "bu-bu-bu-buh" business? No one seems quite certain.

It must have been seventeen or eighteen years ago, wasn't it, when youse guys, George Jessel and Eddie Cantor and Georgie Price and Walter Winchell worked as ushers in the Regent Theatre on New York's 116th Street?

And, Jessel and Cantor, that friendship of yours was fast. We guess no one will argue with you, Eddie, that you helped make the Chase and Sanborn Hour what it is today. And because you, George, had been so close to Eddie, it was but natural that the sponsor would accept the pop-eyed comedian's suggestion that you do the funny business for the program while he was away out in Hollywood.

But what of these hoarse whispers about Radio Row that you're no longer pals? Can it be that being billed on opposing networks is helping to break up that friendship you had during all those hard years of trouping together?

AND see here, Lee and Leo, what's the matter with you two? I mean you, Lee Wiley of the softly thrilling voice on today's Pond's program, and you, Leo Reisman, conductor of the orchestra of proud, sweeping music.

When Lee was brought to you, Leo, when you were playing at the swank Central Park Casino in New York, you listened to her sing and your heart caught at her music just as ours do today. And you went on the Pond's program together. It sounded grand.

But pretty soon it was whispered about that you weren't getting along well together, that your little disputes over your accompaniments, Leo, and the way you sang, Lee, had developed into such heated arguments that you came to the classic parting of the ways. And now Leo Reisman is off the Pond's program and Victor Young is directing.

Tell us, Conductor Paul Whiteman and Composer Ferde Grofé, is there any food for superstitious people's thoughts in the fact that you two parted after a charming association of thirteen years of lean months and fat months, defeat and victory?

Let's see, Mr. Grofé. You were a sort of hack piano player in the Porta-Louvre Café in San Francisco back in 1918, weren't you? And when Paul heard of the unique arrangements you made, he asked you to join his band at the Fairmount Hotel?

You worked hard, Ferde, making for Paul such famous arrangements as the "Rhapsody in Blue" and doing a lot of assiduous composing on your own. That was a great day in 1931 when Paul conducted the world premiere of your American Symphony, "Grand Canyon Suite," in Chicago. You were both overjoyed at its reception.

Yet a few months later, the Whiteman camp was accusing you of bad faith when you conducted an orchestra in the New York premiere of the composition. Paul, of course, wanted to do it himself.

Yes, we know there have been reconciliations. There was the time after Paul conducted "Grand Canyon Suite" a few months later.

And thousands roared their approval recently, didn't they, Paul, when you conducted Ferde's new suite, "Madison Square Garden" in the famous building of that name? In fact, Ferde was halfway to his feet to inhale his share of the intoxicating tumult. But you swung your orchestra into "Wabash Blues," Paul, and they forgot all about your former arranger. He didn't like that, we hear.

Broadway and the radio studios say you need each other's genius. But it doesn't look as though you'd get together again, does it, gentlemen?

AS we've heard, you, little Annette Hanshaw, and you, big Lanny Ross, have both demanded the longest and loudest announcement on the Show Boat Hour. But don't let it get you too much. Consider the case of Kate Smith and George White.

We understand, by the way, that you, Mr. White, may have a program on the air by the time this is printed. Perhaps you'll encounter Miss Smith around the studios. Or would you rather not?

As we understand it, Kate, you were receiving some $300 a week as one of the featured singers in Mr. White's Broadway production, "Flying High." Right? And just before you were to go on one night you received word that your father in Washington, D. C., was near death. Your only wish was to go to him. The old stage tradition that "the show must go on" seemed paltry, petty.

But it didn't to George, did it? He convinced you that he'd seen messages like that before, that they were usually the creations of overwrought relatives. George persuaded you to stay on through the show.

And your father died while you were on the train you took after you'd gone on with your act. We understand why you've never forgotten it, Kate.

We think that perhaps it's a good thing that Grace Moore and Lou Holtz aren't on the Chesterfield program together any more.

You, Miss Moore, are a star singer of musical comedy and opera, n'est-ce-pas? And you, Mr. Holtz, are a headliner comedian of stage and radio, ain't it? And you both have that temperament artists are supposed to possess, haven't you?

That's why, possibly, that while you, Miss Moore, were singing to the microphone during a rehearsal and you swung around to face Lou, who'd distracted you by strutting up and down the studio, and said something like:

"I don't have to stand for anything like that from a vaudeville clown like you."

And what was it, Grace, that Lou whispered that made you turn that lusty golf swing of yours into a well-placed slap in Lou's face?

Whatever it was, we judge that you wouldn't be exactly blissful on a program together again. Your temperaments don't fit, do they?

Well, judges of human nature, what do you think? However glamorous these radio stars are, they can be decidedly human at times, can't they?

Just exactly like everybody else.

Programs Day by Day

(Continued from page 69)

(MONDAY)

commentator, observant and often subtle. WABC, WCAO, WNAC, WGR, WJSV, WHK, CKLW, WCAU-W3XAU, WJAS, WBT. **6:45 CST**—WBBM, KMBC, KMOX, WCCO, WHAS.

7:15 EST (¼)—The Goldbergs. Laughter and tears in sketches of Jewish life played by Jewish actors. (Also still Pepsodent.) WEAF, WEEI, WSAI, WTAG, WRC, WBEN, WTAM, WJAR, WCSH, WLIT, WFBR, WGY, WCAE, WWJ. **6:45 CST**—WENR, WOW, WDAF.

8:00 EST (½)—Soconyland Sketches starring Arthur Allen and Parker Fennelly. The real thing in Downeast radio drama—touching and amusing. WEAF, WTIC, WTAG, WEEI, WJAR, WCSH, WGY, WBEN.

8:00 EST (¼)—Happy Bakers. Songs by Phil Ducy, Frank Luther, Jack Parker, and Harriet Lee. WABC, WADC, WNAC, WGR, WORC, WHK, CKLW, WDRC, WSPD, WJSV, WMAS, WICC, WCAH, WMBG, WHEC, WWVA. **7:00 CST**—WGN, WFBM.

8:15 EST (¼)—Edwin C. Hill. "The Human Side of the News." WABC, WADC, WOKO, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV. **7:15 CST**—WGN, WFBM, KMBC, KMOX, WCCO.

8:30 EST (½)—Bing Crosby with Lennie "Ex-Chesterfield" Hayton's orchestra. Thank the John H. Woodbury soap people. WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **7:30 CST**—WBBM, WOWO, KMBC, KMOX, WFBM, WHAS. **6:30 MST**—KLZ, KSL. **5:30 PST**—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.

8:45 EST (¼)—Red Davis. Dramatic sketch. WJZ, WBAL, WBZ, WBZA, WSYR, WHAM, KDKA, WJR. **7:45 CST**—WLS.

9:00 EST (½)—Sinclair Greater Minstrels. Sometimes old jokes but plenty of old-time minstrel show exuberance. Gene Arnold, interlocutor; Chauncey Parsons, tenor; male quartet; Bill Childs, Mac McCloud and Cliff Soubier, end men; band direction Harry Kogen. WJZ, WGAR, WRVA, WWNC, WLW, WIS, WJAX, WIOD, WFLA, WBAL, WBZ, WBZA, WHAM, KDKA. **8:00 CST**—WSB, WLS, KWK, WREN, KSO, KWCR, KSTP, WEBC, WDAY, KFYR, WTMJ, WFAA, WMC, WSM, WSMB, WJDX, WIBA, KPRC, WOAI, KTBS, WKY, KOIL. **7:00 MST**—KOA.

9:00 EST (½)—A & P Gypsies Orchestra direction Harry Horlick; Frank Parker, tenor. Dignified entertainment. WEAF, WTIC, WTAG, WEEI, WJAR, WCSH, WWJ, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WSAI. **8:00 CST**—WOW, WDAF, WHO, WMAQ, KSD, WOC.

9:00 EST (¼)—Philadelphia Symphony Orchestra, direction Leopold Stokowski (Chesterfield). WABC, WADC, WBT, WCAH, WCAO, WCAU, WDAE, WDBJ, WDBO, WDRC, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, TOC, CKLW.

(Monday, Continued on page 79)

The Duke—Ellington—himself—hi-de-hying into a British Broadcasting Co. mike last summer, when he made such a hit over there.

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Millions to Spend

(*Continued from page 31*)

shabby dress suit he picked up in a second-hand shop; the suit belonged to a very fat man. Wynn never has this cleaned—he takes care of it himself. Then he's got hundreds of hats. His hat wardrobe takes up a quarter of a baggage-car when he travels by train. A dresser, and assistant, a secretary and a manager complete his personal staff.

His humor library and collection of Mark Twain relics — clothes, manuscripts, and so on—complete his assets. He has humor books two thousand years old, in all languages—the most extensive humor collection of anyone in the country, worth hundreds of thousands of dollars.

Of course, we mustn't forget his Amalgamated Broadcasting Company, into which he has put $250,000. You see, Ed didn't like working for the other fellow, didn't like the way things were being done. So he up and started his own broadcasting station, vowing he'd "show executives how a showman would act in their job."

WHAT was the first thing Eddie Cantor thought of when he amassed a few million? A home.

So just before the stock market crash, he got into his beloved Ford (Eddie still clings to his Ford, though there are three expensive cars in the Cantor garage) and went prospecting for a site on which to build a home, in much the same way you or I would. Finally he found just what he wanted in the exclusive Great Neck section of Long Island. He bought ten acres of land upon which to construct his "Cantor Home for Girls." And what a gorgeous mansion he built! A thirty-room house with a theatre, bar, swimming pool, and everything you can imagine. It cost Eddie $600,000 to build. He and his family moved in blissfully. Came the stock crash. Eddie was broke—with six people to support. His family moved from their dream-house into an apartment hotel; Eddie will take almost anything he can get for this white elephant, whose upkeep costs him $2,000 a month when it is empty.

Having lost all his money, Eddie hustled around and remade it. The $3,500 a week he collects from Chase and Sanborn, the $125,000 plus royalties he gets for each movie he makes, his vaudeville appearances, his articles and books—all help along. Today he has saved a million and a half.

He's done with getting rich quick via the stock market. His surplus goes into U. S. government bonds. There is quite a surplus, too. Eddie spends practically nothing on himself—six suits comprise his entire wardrobe.

There is one luxury he allows himself —his Surprise Lake Camp for boys. Here, poor, under-nourished lads from the tenement districts of lower New York go each summer at his expense. There are acres and acres of sloping green turf, with flowers and trees, with real cows and an honest-to-goodness swimming pool. Eddie wouldn't miss a benefit for his beloved pet hobby for love nor money.

Eddie, you know, holds himself personally responsible for whatever deficit the camp has at the end of the year. Every once in a while he sits down and writes out a big fat check. Even when he didn't know where he'd get the money for rent, for the upkeep of the five little Cantors, he somehow managed to raise enough to keep the camp going. Nothing in the world would keep him away from the sea of shining faces, the bright eyes and gay laughs of the youngsters. Every summer Uncle Eddie, as they call him, visits the camp. I honestly believe that is what keeps this nervous, super-energetic human dynamo going.

A LOT of near stars in radio are flinging around their easy-earned kale. They are sitting on the top of the world today, and tomorrow never comes. There is one boy who has learned his lesson. The little old poor house will never get him. Come what may, he will always have a million salted away. It is true he didn't get most of his from radio — but now that Kraft-Phoenix pays him $5,000 for each of his programs, I think he belongs with the Big Ten.

His name, by the way, is Al Jolson.

"Like everybody else," he told me, "I gambled. I lost three or four million. I got as high as $25,000 a week in picture houses for personal appearances. Easy come, easy go. When I was cleaned out of a million in one day during the stock market landslide, I decided to do something about it. I created a million-dollar trust fund for myself and my wife, Ruby Keeler. It is all in government bonds and no one can touch it, even I. We live comfortably on the income from it, and live very simply. We don't need much to make us happy."

The Jolsons have a charming home in Scarsdale, New York, with a garden, with fruit trees and arbors, waiting for the time the lovely Ruby tires of the Hollywood whirl and decides to settle down to raising a few little Jolsons.

Here's an amazing thing about Al. Regardless of how little or how much he makes, one-third goes to charity.

Besides, there are his permanent endowments. There are eight beds he supports at the Saranac Lake Sanitarium for consumptives; they are always filled —with white people, yellow, black, Jew, Protestant, Catholic—he makes no differentiation. The hospital at Monrovia, California, receives frequent contributions. At one of his benefit performances there, he was so touched by the plight of the patients he promised to send a check for $10,000. "I meant to say $1,000," he told me, "but my mind was quicker than my tongue."

The next day he lost *a million dollars* in the stock crash. But the hospital got its $10,000.

Most of the radio folk are charitable, but it usually takes a good deal of digging to discover it. Did you know that Kate Smith supports a group of destitute families, two orphans, and several distant relations?

Kate doesn't know how much she is worth herself. She has made upwards of three-quarters of a million in a phenomenal sky-rocketing to fame via the radio. Most of it is invested in annuities. About the only real estate she owns is the Washington apartment house in which her mother lives.

Kate hates jewelry. She bought herself two diamond bracelets a while ago, which she never wears. They are always in a vault. What she wears for her stage appearances are imitations.

She lives quite simply, alone in a four-room apartment, a cosey, homey place. Kate, who is very domestic, has made the curtains and drapes herself. By the way, she makes many of her own clothes. Not to save money, but because she likes to do these things. That is the reason she drives her own Lincoln, without benefit of a chauffeur. She never goes to night clubs, or wild affairs, except as a performer. The least she collects for a week's night-club appearance is $1,600.

Her hobby, by the way, is collecting empty perfume bottles.

It is a strange thing that Kate, who is so lavish with her time and money to the needy, who thinks nothing of giving away $1,000 prizes for her pet charity benefits, will take the butcher to task if she feels he has overcharged her two cents.

Kate expects to hang on to the money she makes. Nor is she alone in that. The real topnotchers of radio fame, without exception, realize their perch is precarious; that their sun sets very soon. They are putting by plenty for a rainy day.

THEN there is the seemingly everlastingly popular team of Amos 'n' Andy. They've been on the air for Pepsodent for about five years. They get $100,000 a year straight salary and a cut-in on the business receipts of the tooth paste company. They make almost an equal amount from companies naming toys, candies, school supplies, and clothes after them. This money is so much velvet. Yet they both live simply, with their families. Their money is invested in secure stocks and bonds. The only hobbies they have are golf and fishing.

Rudy Vallee, the cream of the crooners, is another lad who puts by plenty of money. There has been a great deal of curiosity about Rudy—people have wondered how much he makes, how much he is worth. Nobody knows the truth. What I found out is that he is on his second million. Believe it or not, he gets $2,500 from the Fleischmann Yeast people for each of his Thursday

night broadcasts; $4,500 for a week's vaudeville appearance; not to mention the fat checks he receives for his songs and phonograph recordings. He plays dance dates for close to a thousand a night. All in all, he has quite a sum tucked away.

Most of it is invested in government bonds, for Rudy is quite a cautious lad. How does he spend the rest? Listen to this: he has two cars, a chauffeur, an Oriental to look after him; when he likes to go places quickly, he flies. He maintains an office in New York, with a corps of assistants, and a luxurious apartment on Central Park. They all cost money, you know.

He has a home in Maine, a lodge, to be exact, and a house in Hollywood. It was to be his and Fay Webb's Hollywood residence; now it stands idle, empty as their dead romance.

His lodge at Center Lovell, Maine, is never idle. He's always piling friends into his cars and running off for a week-end. Recently he entertained forty guests. Two guest houses, a $3,000 speed boat, canoes and guns complete the equipment.

Besides, Rudy spends his free moments taking pictures. He is a film fan. To date, he has spent more than you or I earn in a few years on photographic equipment. Natural color photography is his latest. Since he doesn't get much time to indulge, he photographs each of his guest stars immediately after each broadcast. Soon he'll have photos of everyone of importance in the radio and theatrical world.

MOST of the stars fight shy of investing in real estate or in speculative bonds, after the experiences of the last few years. Morton Downey is one youth who has invested heavily in property, without regrets. He is among the highest paid radio stars, receiving as much as $3,500 for a single broadcast.

Deduct one-third of his income for office expenses, less than that for his living expenses, and it is pretty safe to say the rest of it goes into real estate. He has bought a good deal in the suburbs of New York and New Jersey. Morton bought it all during the depression, when prices were rock-bottom. That's why he's not at all worried.

He and his bride, Barbara Bennett, and Morton Downey, Jr., strangely enough don't live in their own home. They live in an apartment of fifteen rooms in that Mecca of radio stars, Central Park West.

"Really," the tenor told me, "we stars have a far greater overhead than the public realizes. About one-third of my income goes for the expense of carrying on my business. My offices, secretaries, the special staff to handle fan mail, to send out photos which we order by the 10,000; the commissions to bookers and managers, eat into our salaries considerably."

There is one lad though, who, till recently, never knew the value of money. When he made $300 a week he spent $400.

That boy is Bing Crosby. He is done with his spendthrift ways now and well on the road to owning a million. He

Charlie Chase and a player in "Arabian Nights"

"Ah, Sahib, you Legionnaires are so Mysterious!"

SHE: . . . Tell me, how did you ever come to join the Foreign Legion and forsake your pleasant country for this hot desert?

HE: That, mademoiselle, I can never divulge. And please don't speak of it again, for I am trying hard to forget. I have cut myself off completely from my native land, and I want nothing to remind me of it.

SHE: Absolutely nothing?

HE: Well—er—nothing except my monthly copy of

FILM FUN

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receives $2,250 a week for his radio work, $4,000 a week for vaudeville appearances, and $100,000 apiece for his motion pictures. The Brunswick phonograph record people pay Bing $400 for each two-sided record he makes, for he is the biggest disc seller at present.

Bing has built a beautiful $150,000 home for Mrs. Crosby and Gary Evans, his infant son, at Beverly Hills, where they are living. He likes golf and fishing and belongs to plenty of golf clubs, which cost money. But he and his wife rarely go out, and I doubt if he spends more than $350 a week for maintaining his family. He doesn't like cars and doesn't own one; he has never ridden in a plane. Most of his money is sunk away in stocks and bonds, too.

Most of the stars disappointed me. After all, they spend their money so sanely—home, family, and plenty saved toward a rainy day. I had expected them to just throw their kale away on a gay night life, on wine and women. When I heard that Guy Lombardo had spent $65,000 for a 72-foot yacht; that he maintains a crew of three on it constantly; that he has two speedboats and a cruiser that cost plenty, I felt quite happy. Here was a star who lived up to my expectations.

But alas, even there I was disappointed. For Guy and his wife lived on the yacht all summer, and thereby saved rent in an apartment. It really was a very sensible arrangement.

Guy averages between $5,000 and $6,000 a week, between his radio, night club and hotel work with his band, which is, by the way, the highest priced one for the number of players it contains—eleven. He is very good to his wife. Since she likes jewelry, he has presented her with $50,000 worth of brooches, bracelets, rings and necklaces, within the past twelve years. He's been in the big money for that time. He himself goes in for clothes; he must have fifty suits, all very expensive.

But even these extravagances and his lavish entertaining at home can't cut such a deep dent into his earnings. The rest goes into conservative stocks and bonds.

The last of the Big Ten are, to be correct, two. But you'd never dream of separating them. They are like Damon and Pythias, as necessary to each other as sunlight to flowers. They are those crazy comedians, Burns and Allen.

In real life, there is nothing crazy about them; they are kindly, full of life, surprisingly wise for young folk. They are pretty careful with their money, and still manage to have a smashing good time. They save about 50 per cent of their income. It is a sizeable income, when you consider they get $3,000 a week for their weekly radio sketch, $4,000 a week from Paramount Films while they make pictures, $4,500 a week for theatre appearances.

They live in a comfortable apartment near Central Park, and they too only use a fraction of their income for living expenses.

This is how their money is invested. George has a $250,000 life insurance policy in Gracie's name; he wants to make sure she will always be provided for, even if he should die suddenly. Strangely enough, Gracie doesn't carry a nickel's worth of insurance. The rest is invested in stocks and bonds.

The Allens own a twelve-room home in San Francisco, with a garden and everything. They never live there—but someday, when they retire, that's where you'll find them.

Both come from large families and do quite all right by their families . . . and give plenty to charity.

If Gracie had her way, the whole apartment would be filled with flowers, with furniture in lipstick red and blue. She has her way about the flowers. She loves all kinds and spends as much as $10 in one visit to the florist's.

George has something to say about the furnishings, so Gracie limits her love for lipstick red and blue to her clothes. Gracie, you know, needs four different sets of dresses, coats, etc. One for her role as Mrs. Burns (she dresses conservatively for that); another for her stage appearances; another for her radio work, and still another for her moving picture work. Her clothes cost her upwards of $10,000 a year.

She loves fur coats, and has a full-length mink coat, a full-length caracul, a full-length ermine wrap, and a jacquette to match each.

That's how the Big Ten in radio spend their money. If you had their wealth, could you spend it as wisely?

Radio's Tomorrow

(*Continued from page 15*)

his enthusiasm will be aroused by the power and personality of the man or the woman who, simultaneously with the visual accessories, is telling him what happened, and how it happened, and why it happened.

Now take the church! I conceive that it is entirely possible and plausible that the average small-town clergyman of the future will conduct the ritualistic side of service and that when the moment comes for the sermon, the congregation will see and hear some illustrious spiritual leader as he delivers his message, not only to the group in this particular church, but to the groups gathered in countless similar places all over the country. The day of dreary sermonizing will have passed. The era of stodgy, uninspired pulpiteering will be as obsolete as the high-wheeled bicycle and the flint-lock musket. Instead, the finest thought and the noblest eloquence of the greatest moral teachers in the land will be leaving its impress upon the hearts and souls of ten millions of thrilled auditors all at once.

AND now, then, for the most important premise of this prediction of mine. I believe most firmly that, as a result of the widest spread use of radio with television for the distribution of thought, we will have a universal language, simple, easily acquired, and readily understood. I believe that the nations of this world will be eager to learn this language and when it is learned, when the masses all around the globe are acquainted with this form of cosmic communication, the greatest imaginable step toward world peace will have been taken and the mightiest medium for friendly understanding that mankind has ever known, or perhaps ever shall know, will have become an accomplished fact.

Let us assume that this fact has been accomplished and that this universal language is being generally used. Suppose, then, that hostilities are threatened between two neighboring lands. No longer will the lives and the fortunes of the peoples of those two lands be in the hands of professional sword-rattlers, or scheming politicians, or greedy financiers, or ruthless dictators. For then it will be possible for the chosen mouthpieces of one nation to tell the people of the neighboring nation exactly what they feel, and what they desire, and what the merits of their own case is, and what the will, not of the politicians and the self-appointed rulers and leaders, but of the common man and woman of that country is. By this means, it will be possible for the ordinary citizens of the countries in question to sense the viewpoint and feel the good will of their fellow beings across the national boundaries. And, by the same token, it will become increasingly difficult for reckless leadership to drive either nation or both into an avowal of open hostilities. For if you understand the other fellow you are not so apt to come to blows with him.

In other words, I suggest the supposition that the radio, plus the universal tongue, plus television, will eventually do more for the cause of peace on earth, good will to all men, than all the anti-war societies have ever done or ever could hope to do.

So I am seeing the radio, not only as an entertainment agency, but as an all-powerful engine for the education of our children, for the moral betterment of our adults, and, for fewer wars and more harmony on the face of this globe.

RADIO STARS MAGAZINE GOES ON SALE THE FIRST OF EACH MONTH

Dreams Come True

(*Continued from page 29*)

of their disinclination to follow the beaten path. Some property in Florida which belonged to Walter's family had needed developing, so they'd gone South.

A vague restlessness seized them. They adventured for a time in the North Woods, then turned once more toward Chicago. It wasn't easy sledding even after Walter got a job in an advertising agency there. Ireene wanted so much to help, but she was to have a baby.

Often during those months of waiting, her fancy would whirl again to the glamorous world of the stage.

Sonny was born when she was eighteen. While Walter looked on ecstatically, her sweet voice crooned lullabys. Yet she would not tuck her dreams away, but for six months she did subordinate them to the care of her baby.

Suddenly determination took her dreams in hand and moulded them into reality. She threw her lot in with a stock company in Oak Park, playing ingenue parts. She studied voice and drama with the ex-Moscow Art Theatre performer, Dr. John Tieman. For a year she worked in serious drama.

YET she wasn't neglecting her family. A second child, Nancy, was born. When she'd gotten the youngster a start in life, Ireene turned once more to drama. She specialized at the Goodman Theatre in children's plays.

Her hopes had been bent toward radio and when she joined a radio stock company which was made up of herself, David Owen, now director of "Jack Armstrong" and "Bob and Betty," and Vin Haworth, the Jack Arnold of "Myrt and Marge," she was certain that her future as an actress was assured.

How could she have foreseen the necessity of moving to Highland, Indiana, where once more Walter had to take care of some Wicker family real estate? Walter, who had already become a success in advertising, found himself involved in a local reform election, and to everyone's surprise, was elected alderman. You, perhaps, heard this very incident dramatized when Walter played Bob Crane in "Today's Children."

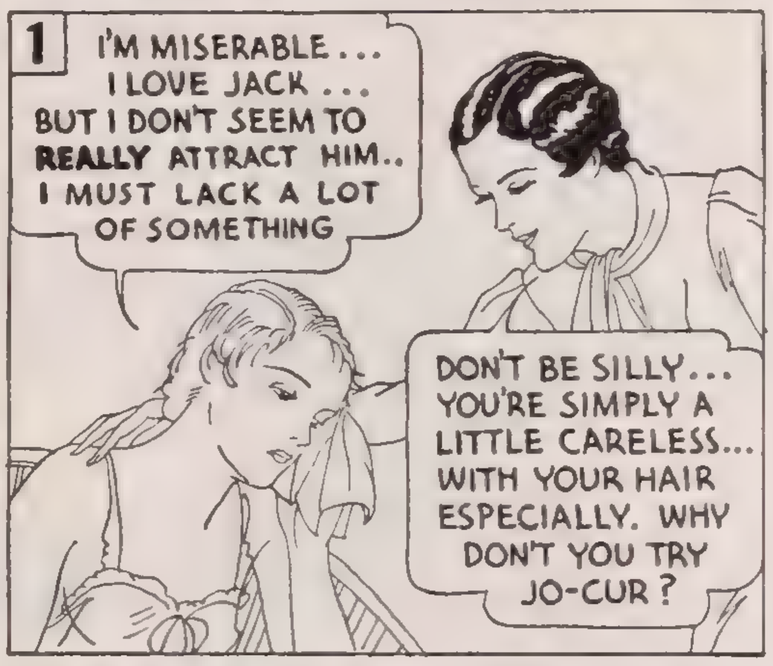
Now what had happened to her dreams?

Not knowing what the future might hold, they left their substantial situation in Highland, and ventured once more to Chicago.

Days of discouragement followed, and Ireene wondered if those who'd said you couldn't have a family and a career had been right. Walter wondered, too, but he plodded forward. He'd had no dramatic training and executives were amused when he wanted to write continuity.

It seemed as though he'd not be able to do what he and Ireene wanted so much—to be able to work together.

What Jo-cur Did for "Discouraged JANE"



Try This New Waving Method Tonight

THERE is now a remarkable preparation you can buy at any toilet goods counter with which you can fingerwave your own hair perfectly for 5c . . . It is called JO-CUR Waveset . . . It is the very same French invention noted stage and screen stars use to give their hair the alluring waves you admire so much.

Instead of paying $2 or more to an expensive hairdresser, try this remarkable discovery yourself. All you do is just wet your hair with JO-CUR and then with a comb and your own fingers you set your hair into perfect waves! *In a few minutes . . . you can have the most becoming wave you ever had—literally double the attractiveness of your hair in this easy way!*

Remember that JO-CUR is different from any other waveset known. It has a *quince-seed* base—which eliminates all stickiness, all gumminess, and will *not* leave white flakes in the hair. And a JO-CUR wave lasts 7 full days. Try one today. You can get JO-CUR at any drug or department store and at the 10c stores.

Jo-cur
PRONOUNCED "JOKER"
WAVESET

It Seemed So Strange to Hear Her Play

We Knew She Had Never Taken a Lesson from a Teacher

THAT night of the party when she said, "Well, folks, I'll entertain you with some selections from Grieg"—we thought she was joking. But she actually did get up and seat herself at the piano.

Everyone laughed. I was sorry for her. But suddenly the room was hushed.

She played "Anitra's Dance"—played it with such soul fire that everyone swayed forward, tense, listening. When the last glorious chord vanished like an echo, we were astonished—and contrite. "How did you do it?" "We can't believe you never had a teacher!"

"Well," she laughed, "I just got tired of being left out of things, and I decided to do something that would make me popular. I couldn't afford an expensive teacher and I didn't have time for a lot of practice—so I decided to take the famous U. S. School of Music course in my spare time.

"It's as easy as A-B-C. I began playing almost from the start, and right from music. Now I can play any piece—classical or jazz."

LEARN TO PLAY BY NOTE
Piano — Violin
Guitar — Saxophone
Organ — Ukulele
Tenor Banjo
Hawaiian Guitar
Piano Accordion
Or any Other Instrument

Booklet FREE

You, too, can quickly teach yourself to become an accomplished musician right at home. To prove that you can, let us send you our Booklet and valuable Demonstration Lesson FREE.

Read the list of instruments to the left, decide which you want to play, and the U. S. School of Music will do the rest. And the cost averages only a few pennies a day! Instruments supplied when needed, cash or credit. U. S. School of Music, 3951 Brunswick Building, New York City.

U. S. SCHOOL OF MUSIC
3951 Brunswick Bldg., New York City

Send me your amazing free book, "How You Can Master Music in Your Own Home," with inspiring message by Dr. Frank Crane, also Free Demonstration Lesson. This does not put me under any obligation.

Name.....

Address.....

Instrument..... Have you Instrument?.....

THEN came a chance. He still laughs at his first radio job—writing beauty talks for cold cream. But it was sufficiently successful to give him encouragement to stick with Ireene in radio.

At last "Judy and Jane" was sold. Ireene was to play Jane and Walter became the production man and had a role himself.

Just about the same time came a possibility of fulfilling of one of Ireene's greatest ambitions. She had always been interested in children. She loved to tell stories and sing them songs of her own making. Children thrilled to the suspense of her tales. So from these things she fashioned a program and the Singing Lady was born.

It's astounding, the work she's put into her programs. During a year and a half on the air she's written over a million words of continuity and has composed two thousand songs. Her compositions are drawn from symphonies and operas or are based on little-known folk tunes.

But her accomplishments don't end there. Her natural ability as a mimic and her four octave voice range makes her capable of changing character with startling rapidity. She even augments this by varying tones by talking through her fingers, or shading her voice with her hand. In two successive "Judy and Jane" broadcasts, Ireene took the part of thirteen different people.

Yes, Ireene Wicker dreamed of a home, children and a career. She has her career. Has she kept the happiness of her home? Well, just listen to Walter as Jim Sargent making love to Ireene as Jane in the next "Judy and Jane" program.

Then you'll see how all her dreams really came true at long last.

One Hundred Dollars

(*Continued from page 40*)

juggling dexterity on the local audiences. He made five or ten dollars each time and saved this until he accumulated one hundred dollars. This he put in a bank in Boston. It was quite a lot of money for a young man to have in those days. It meant security and a chance to get to New York, the center of big time vaudeville.

"I had my best friend in my conspiracy. We worked out a plan. I gave him five dollars to hold for me. I left forty dollars in the bank and took the rest with me to New York, with the understanding that if I flopped there I would let him know, and he would send me boat fare. I was taking no chances."

He got a room with meals for seven dollars a week. Then he went out in search of work. Countless visits to agents, followed by days of waiting, brought only disappointment and discouragement. The money started dwindling. Once in a while a chance to work came.

"Each time I passed a Western Union station I almost went in and wired my friend. But I took a grip on myself and instead went to the agent's again."

At night he practised some more, for once a juggler neglects to do that, he loses his skill. Though he did his little tricks well, he was just another juggling act.

"I realized then," Fred said, "that to get anywhere I had to devise something different. I decided to work out some patter and dialogue."

He got to collecting joke books, a habit he has never stopped. He now has about 2,000 books filled with time-worn gags that have long outlived their usefulness, but as Fred will tell you, often inspire new ones.

He then whipped his new act into shape and gave it a name, "The World's Worst Juggler."

"And I wasn't kidding anybody but myself about that title."

SIX months passed, and there was no sign of permanent work. It got so that the office boys didn't bother to ask him what he wanted. They just hollered "NO!" as he entered the door.

With seventy-five cents in his pocket, "The World's Worst Juggler" was about to become "The World's Worst Farmer." With a quick step he marched into the telegraph agency and wired his friend.

"I was prepared for a big razzing from the folks back home. The 'I told you so's' were already ringing in my ear."

On the way back to his room he met an agent whose name was Edelman. He looked excited and worried. He almost yelled at Fred.

"You're just the guy I want to see. I need an act to play the week out in Paterson. The guy who was there got canned and I need someone who can get there tonight without lugging baggage. Will you do it?"

Would he do it? He practically ran all the way to Paterson, but Edelman halted his speedy progress by advancing him the railroad fare.

Paterson audiences had a habit of sitting on their hands, and refusing to applaud.

Fred Allen, née Fred James, née Paul Huckle, née Johnny Florence (Fred can't remember at this time which name he used then) went on with his tricks and occasional wise remarks and made good. He stayed the entire week and pocketed thirty dollars. The money came from Boston and Fred sent it back with a sigh of relief. Edelman had just given him an additional four weeks' contract to play some New York tank towns.

"Through that I made enough money to send back the sixty dollars from the original hundred, and deposited it."

When the four weeks were over, Fred was back where he had started from, but a hundred dollars richer and pretty confident of his ability. He soon established a small reputation among the booking agents as a pretty good act to follow the animals. Still he had lots to learn.

The old Academy of Music on Fourteenth Street gave a special professional night where, instead of the usual seven acts, they displayed fifteen for the same admission (10-20-30).

"Acts that were out of work used to play there free," Fred explained, "and the booking agents would come down there to catch them. If they were any good they were signed and got engagements with pay. I managed to go on, and I had a pretty tough time of it, because the Old Academy was so big. They had a stage on a stage. You were lucky if your voice would carry to the fifth row. The gallery was so far back, that the ushers rode bicycles up and down the aisles."

Fred made good there, because Nicholas Schenck, then the booker for the entire Loew Circuit, and now president of Metro-Goldwyn-Mayer, managed to hear him, despite the acoustics, and signed him for forty weeks.

Then came a chance to appear in "Artists and Models," one of the big Shubert revues. From then on, the name of Fred Allen was often thought of when producers were casting for hoped-for hits.

In the summer of 1928 two very young showmen got the idea of producing an intimate musical show with some lesser lights. They engaged Libby Holman, who then was just another torch singer, studying law at nights; Clifton Webb, former dancing partner of Mary Hay, and Fred Allen. They called it "The Little Show." It took New York by storm. Libby sang "Moanin' Low" in a way that playgoers will never forget. Webb captivated them with his rendition of "I Guess I'll Have to Change My Plans," the song that just won't fade into oblivion, and Fred panicked them with his inimitably dry wit. It ran two years and grossed $200,000.

The radio grabbled him after he had duplicated his success in "Three's a Crowd." He played twenty weeks last fall on the Linit program.

"But it's a good thing that magician insulted those yokels back in Paterson or I'd be lying in the hay that Kate Smith sings about," Fred remarked.

"But Fred," we reminded him, "what about the hundred dollars"?

"Oh, it's still in the bank just as I left it. And, the funny part of it is, the bank is one of those still open!"

Daughter Knows Best

(*Continued from page 37*)

ounger than the forty years she must e, which gives her courage to admit er fallibility? Is it that, having assumed dictatorship over her own life at he immature age of fifteen, she is satisied with the results, and so respects he judgment of youth? Or is it that, lespite the aura of carefree Bohemianism which clings to her, she has followed a definite pattern of motherhood?

Discussing her open-mindedness toward her daughter, she inquired:

"How can a mother expect her children to respect her final decisions, if he doesn't respect their opinions?"

SUCH an attitude helps to explain Marge, Marge who traded the assured ease of her parents' comfortable apartment on the North Side of Chicago and the promise of a college education for the uncertainty of the stage.

To her classmates at the Lake View High School, she was simply "a sweet kid" who wasn't too hot in algebra, but excelled in athletics; a pretty, brunette sophomore who ran second only to that Olympic winner, Helen Filkey, on the cinder track. Few of them dreamed that the stage-struck Donna they knew then would grow up to be the air-famous Marge they now read about.

To fully appreciate such a miracle, one should turn back the clock six years. For the foundation of the spectacular career that was to make her and her mother's names household words was laid one afternoon in 1927 when Myrt, then a star on the Orpheum Circuit, came home for a mid-winter holiday.

"I've quit school," Donna greeted her mother.

"Quit school," repeated Myrt, aghast. "But you can't. You know I've set my heart on your going to college."

Her daughter nodded. "That's why I've stuck this long," she said. "But why should you want me to go? I want to be an *actress*."

It wasn't that Myrt disapproved of the theater. The principal chronological events of her life bear out her words recently uttered by her in my presence: "I wouldn't unlive a single moment I've spent on the stage."

At fifteen she ran away from a swell finishing school in Joliet, Illinois, and joined the chorus of a musical comedy, then current in Chicago. She married a man of the theater, George J. Damerel, the original prince of "The Merry Widow." Both of her children, Donna and George, Jr., now sixteen and a student at the Pasadena (Cal.) Junior College, were born between theatrical engagements. Her backstage dressing room was their cradle and kindergarten.

Constant companionship with girls whose interests lay far from the footlights, reasoned radio's most famous mother, subconsciously would guide her

Now a Concentrated Antiseptic Mouth Wash

A WILDROOT PRODUCT
—tested and approved by Good Housekeeping Bureau.

You Mix It With Water At Home

Thousands no longer pay high prices for mouth wash. They have learned that Five Star Antiseptic is safe, pleasant tasting, amazingly effective, yet goes *three to ten times as far.*

Scientists who tested this new discovery against other well-known antiseptics were amazed at its extraordinary penetration. A leading bacteriologist said: "Five Star Antiseptic not only kills germs rapidly, but *has a far more lasting effect* in preventing bacterial growth in the mouth."

Yet because it is a powder—you mix it with water yourself—Five Star Antiseptic costs you only 10c a pint. Get a package today!

SHE stared

into the muzzle of his gun and her eyes were dark with excitement. Her lips were slightly parted, the nostrils dilated.

"A stick-up?" she asked.

"A stick-up," he answered, "and if you'll be so kind, please hand over that purse."

She made a little grimace.

"Why pick on me?" she asked. "There are so many others who have more and . . . "

He pushed the muzzle of the gun towards the bare flesh of her perfectly formed throat.

"No argument," he said. "Pass over the purse."

She handed it to him. Her fingers went to the clasp of a diamond ornament.

He shook his head.

"No," he said, "you may keep that."

Her eyes showed astonishment.

His left hand extracted a lacy handkerchief from the purse. His eye caught the embroidered letter.

"Your initial?" he asked.

"Yes, of course," she said. "It's A for Anita."

"Ah! And the last name?"

"Is that," she asked, "any of your business?"

He bowed and his even, white teeth glinted under the line of his black mask.

"It is always so much more satisfactory," he said, "to know the identities of the persons one robs."

"I feel under no obligations to add to your satisfaction," she told him icily.

"Very well," he said, prowling around in the purse, "perhaps I can find a card. Ah, here. Miss Anita Sendwick."

She gave him an icy stare of disdain, doing nothing to acknowledge or deny her identity.

He took the card and the handkerchief, dropped both in his pocket, closed the purse and returned it to her.

"All right," he said, "you may drive on."

Her face showed utter incredulity.

"Drive on where?" she asked. "You're not taking me with you?"

He shook his head.

"You don't mean," she exclaimed, "that this is all you want?"

What was his reply? And what did this amazing stick-up man really want? You'll find the thrilling answer in "Behind the Mask," a complete novelette in the December issue of ALL DETECTIVE MAGAZINE. Get a copy today and enjoy the many other first-rate detective stories in this absorbing magazine. It's at the nearest newstand now —and only 10c. Ask for ALL-DETECTIVE!

daughter into a life less exacting than that of the theater.

But Myrt's logic was lost.

And when the Damerels returned to the two-a-days after their between-season holiday, Donna accompanied them. She made her stage debut at the end of their act, doing her own version of the Charleston.

A COUPLE of theatrical seasons came and went. Then Donna announced without warning that she wanted to dance, metaphorically speaking, on her own two feet.

Again Myrt demurred. No wool obscured the clear vision of her penetrating eyes. As usual she wanted to protect Donna. But for the second time daughter's eloquence triumphed over mother instinct.

From chorus girl at the Rainbow Gardens in Chicago, Donna high-kicked and high-C'ed her way into a specialty number on Balaban and Katz's Northern Illinois Circuit. Then she became a headliner in vaudeville.

As her star soared in the theatrical firmament, her mother's waned. For years Myrt and her husband had dreamed of retiring and having a home and business of their own, far from the cries of call boys and the whistles of midnight trains. But hardly had their dream come true, than came the crash, and in its wake, the bank failures. Overnight the tidy fortune, which the Damerels had spent years accumulating, was swept away.

"What are we going to do?" asked Myrt. "What will happen to us?"

Marge hesitated.

"I have an idea," she said at last. "You always wrote all of yours and Dad's acts for vaudeville. Well, why don't you write one for us, one we can do on the air!"

Despite the fact that something resembling necessity was staring into Myrt's worried face, she drew herself up to her full five feet two and murmured something about the stage being the proper setting for an actress.

But Marge only smiled like the master strategist she was and is, she began marshalling all the reasons why they should try out over radio: The hours were pleasant. Rewards were prodigal for those who succeeded. They wouldn't have to dash for a midnight train after the show, and push on to the next town.

SO convincing was she that Myrt yielded.

"You may know best," she said. "At least, I'll think it over."

Out of her meditation came "Myrt and Marge," the serial of the air which has lavished them both with fortune and fame.

Less than three weeks after Myrt had conceived the original idea, she had authored ten episodes, sold them to Philip K. Wrigley, the Chicago chewing gum manufacturer, and, with her daughter, made her debut before the microphone.

Unlike most of radioland's first ladies who have started their etherial careers over local stations, then worked their way onto a coast-to-coast hook-up, Myr and Marge launched theirs over a na tional network. And they are still o it. Twice an evening, five evenings week, they broadcast so that Columbi listeners in Alaska and Agua Calient as well as in Ashland, Maine, may kee abreast of their imaginary adventure

And that isn't all of the story of Myr and Marge.

Last Spring a Hollywood produce offered them a pot full of gold to mak a screen version of their air drama Marge was wild to accept. But Myr wanted to put up some strawberry pre serves and take a vacation and start t work on a Broadway play she had i mind. So they made the picture, "Myr and Marge," now being shown in you neighborhood.

Upon seeing the first rushes of it Fanchon and Marco invited mother an daughter to personally appear in, wha was then, their forthcoming revue during its summer tour of the Pacifi coast. As usual Marge wanted to sa "Yes" for both of them. This time however, Myrt's "No!" was not an in vitation to her ambitious daughter t "sell" her.

Already Myrt had agreed to visi South America—and here is the catch— at the expense of her chewing gum sponsor. She was to collect materia for future Myrt and Marge episodes.

So while she was "rolling down t Rio," Marge was singing and dancing her way up the ladder of fame, adding still another colorful chapter to the tal of radio's daughter who knows best.

I'll Never Marry Again

(*Continued from page 61*)

introduced, they were married in New Jersey by a Justice of Peace. That was in November. Three months later Broadway got wind of it. Even Walter Winchell hadn't been in on the secret.

And as this is written, we hear from Chicago that they will soon announce the arrival of a small Baker.

Phil Baker is thirty-seven. He has been a piano player in a nickelodeon, secretary to a movie magnate, a sailor, and a vaudeville partner of Ben Bernie, the Old Maestro. In the old days when Phil was first bitten by the stage bug, he always used to hang around stage doors. One of his ambitions was to meet Ben Bernie, who had achieved a small success in vaudeville. Phil learned that Ben's stage partner, a fellow named Klass, could play the accordion, so Phil set out to master that instrument. Presently, he could squeeze acceptable tunes out of the black box.

Phil had a great hankering to join Bernie. Finally, Ben agreed to give him an audition. Baker, nervous but determined, reached Ben's quarters only to find him asleep in bed. Phil woke him. Feeling anything but congenial, Ben told Phil to play something. Half way through the number Ben stopped him.

"That's terrible. Come back in two years!" And he turned over and went back to sleep.

Two years later Phil came back, and Ben took him into the act.

It was in 1921 that Bernie got the orchestra idea, and they separated.

Today they are both in Chicago, radio stars, and still great friends.

It was Peggy who first showed Phil that he could become a radio star. Up to that time he had been afraid of the mike.

"I don't know a thing about radio and I haven't the time to learn," he said.

ONCE, he took a fling as a guest star on Rudy Vallee's variety hour, but that was as far as he would go. Only Peggy egged him on.

Phil argued with her. "I'm the world's highest priced straight man." In other words, he always had a man planted in the box. This impertinent fellow invariably interrupted him. He was known as the annoyer, and he and Phil became famous. But radio couldn't very well use him. It seemed a well nigh impassable obstacle until Jack Murray, crack gag writer, and Phil put their heads together and concocted Beetle, the mysterious voice, and Bottle.

Then Phil and Peggy bought a house, and there's no place in America quite like it. It's a large rambling affair on a beautiful lake near Evanston, Illinois, a suburb of Chicago. From the outside it looks no different from any other in the vicinity, but ask Hal Totten, the announcer of many of the Armour shows, just what goes on inside.

"The whole gang lives there like one happy family. Bottle—who is really Harry McNaughton—his wife, Jack Murray and his wife, Mabel Albertson, who is heard frequently on the program, the sound man, the production man, and of course, the Bakers. They have their separate quarters, and meet only at meal times or when a good idea strikes them."

These days Peggy appears only occasionally on the radio program in small parts. She has completely surrendered her own career to share Phil's.

One night, not long ago, as Phil lounged peacefully in his arm chair, with his wife beside him, he was casually reminded by a close friend, of that determined statement about marrying that he made three very long years ago. Would he retract it?

"No!" He thundered.

His listeners jumped in their seats. Then Phil put his arm around Peggy, smiled, and said:

"I'll never marry again . . . never!"

Programs Day by Day

(*Continued from page 71*)

(MONDAY)

8:00 CST—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WISN, YLAC, WMT, WOWO, **PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:15 EST (¼)—Kate Smith.
WABC and a Columbia network. Station list unavailable.

9:30 EST (½)—Jack Frost's Melody Moments. Guest artists. Joseph Pasternack's orchestra. Well bred selection of music.
WJZ, WBAL, KDKA, WHAM, WGAR, WLW, WJR. **8:30 CST**—WENR.

9:30 EST (½)—Del Monte Ship of Joy with Hugh Dobbs; guest artists; Doric and Knickerbocker quartets; Meredith Willson orchestra.
WEAF, WTAG, WEEI, WJAR, WCSH, WLIT, WRVA, WJAX, WIOD, WFBR, WRC, WGY, WCAE, WTAM, WWJ, WSAI, WWNC, WIS, WFLA. **8:30 CST**—WMAQ, KSD, WOC, WHO, WOW, KVOO, WKY, KTBS, WFAA, KPRC, WOAI. **7:30 MST**—KOA, KDYL.

9:30 "The Big Show" with Lulu McConnell, comedienne; Gertrude Neisen, torch singer and Isham Jones' Orchestra. A fast-moving show. (Sponsored by Ex-Lax.)
WABC, WADC, WOKO, WCAO, WNAC, WJAS, WSPD, WJSV, WCAH, WKBW, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WEAN, WFBL, WICC, WBT, WTAR. **8:30 CST**—WBBM, WOWO, WFBM, KMBC, WHAS, KMOX, KRLD, WREC, WCCO, WLAC, WDSU. **7:30 MST**—KLZ, KSL **6:30 PST**—KERN, KMJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI.

10:00 EST (½)—Richfield Country Club with the sports ken of Grantland Rice, the cool soprano of Mary McCoy; the warm blues of Betty Barthell; double quartet, and Jack Golden's orchestra.
WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, CRCT, WMAL, WSYR.

10:00 EST (½)—Wayne (Waltz) King's orchestra.
WABC, WADC, WOKO, WCAO, WAAB, WKBW, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV. **9:00 CST**—WGN, WOWO, KMBC, WHAS, KMOX, WCCO. **8:00 MST**—KLZ, KSL. **7:00 PST**—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI.

10:00 EST (½)—Contented Program. Soothing words and music. Gene Arnold, narrator; the Lullaby Lady; male quartet; Morgan L. Eastman orchestra. Jean Paul King, announcer.
WEAF, WTAG, WEEI, WJAR, WCSH, WLIT, WFBR, WRC, CFCF, CRCT,. **9:00 CST**—WEBC, KSTP, KFYR, WSM, WMC, WSB, KPRC, WOAI, WMAQ. **8:00 MST**—KOA, KDYL. **7:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

10:45 EST (½)—Columbia Concert Orchestra; soloist.
WABC, WDRC, WEAN, WICC, WFEA, WORC, WAAB. **Following on at 11:00 EST**—WADC, WOKO, WCAO, WHK, CKLW, WJAS, WSPD, WQAM, WDBO, WPG, WICC, WCAH, WLBW, WBIG, WHP, WMBG, WDBJ, WTOC, WSJS, WORC, WKBN, WIP. **Following on at 10:00 CST**—WFBM, KMBC, WHAS, WGST, WBRC, WDOD, KTRH, KLRA, WREC, WCCO, WLAC, WDSU, KOMA, WMBD, WIBW, WACO, WMT, KFH. **Following on at 9:00 MST**—KVOR, KLZ.

10:45 EST (¼)—Myrt and Marge—sketch. 9:45 CST—WBBM, WFBM, KMBC, WHAS, KMOX, WGST, WBRC, KLRA, WREC, WCCO, WLAC, WDSU, KOMA. **8:45 MST**—KLZ, KSL. **7:45 PST**—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI. (See also 7:00 P.M. EST.)

11:00 EST (¼)—Amos 'n' Andy, blackface comedians.
10:00 CST—WMAQ, WENR, KWK, WREN, WSMB, WKY, KOIL, WTMJ, WSM, KDYL, KTHS, WDAF, KSTP, WMC, WSB, KPRC, WFAA, WOAI. **9:00 MST**—KOA. **8:00 PST**—KHQ, KGO, KFI, KGW, KOMO. (See also 7:00 P.M. EST.)

11:15 EST (¼)—Columbia News Service.
WABC, WCAO, WAAB, CKLW, WDRC, WJAS, WEAN, WSPD, WJSV, WQAM, WDBO, WDAE, WPG, WLBW, WBIG, WHP, WFEA, WTAR, WMBG, WDBJ, WTOC, WSJS, WORC, WKBN, WIP, WMAS. **10:15 CST**—WFBM, KMBC, WGST, WDOD, KTRH, KLRA, WREC, WISN, WCCO, WODX, WLAC, WDSU, KTSA, KFH. **9:15 MST**—KVOR, KLZ.

11:15 EST (¼)—Lum and Abner. Rural comedy sketches.
WTAM, WLIT. **10:15 CST**—WENR, KSD, WOC, WHO, WOW, WDAF, WKBF, WTMJ.

TUESDAYS

(December 5th, 12th, 19th and 26th)

6:45-7:00-7:20-7:45-8:00 A.M. EST—Breathe deeply. Arthur Bagley's Tower Health Exercises.
WEAF, WEEI, WFI, WGY, WBEN, WCAE, CRCT. (WRC on 7:30 EST.)

8:30 EST (½)—Cheerio. Early morning optimism in inspirational talk and music.
WEAF, WRC, WGY, WBEN, WTAG, WEEI, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, CFCF, WWNC, WJAX, WFLA. **7:30 CST**—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAI, KTBS, WAPI.

9:15 EST (¼)—Goldy and Dusty and the Silver Dust Twins. Songs and patter.
WABC, WOKO, WGR, WDRC, WCAU-W3XAU, WJAS, WFBL, WHP, WHEC, WWVA, WORC, WMAS.

9:45 EST (¼)—The Mystery Chef. Makes no secrets about quick cooking.
WABC, WCAU, WEAN, WJAS, WKBW, WNAC, WADC, WCAO, WFBL, WSPD.

10:15 EST (¼)—Clara, Lu 'n' Em. Nya-nya-nya, over the back fence.
WJZ, WBAL, WBZ, WBZA, WCKY, WPTF, WIS, KDKA, WGAR, WHAM, WJR, WRVA, WWNC, WJAX. **9:15 CST**—KWK, WREN, KOIL, WTMJ, WSM, WMC, WSB, WAPI, WSMB, KSTP, WJDX, KVOO, KPRC, WOAI, WKY, WGN. **8:15 MST**—KOA, KDYL.

10:30 EST (¼)—Carson Robinson's Crazy Buckaroos.
WABC, WAAB, WCAU, WDRC, WEAN, WICC, WJAS, WKBW, WOKO, WCAH, WCAO, WFBL, WHK, WJSV, WSPD. **9:30 MST**—KMBC, WCCO.

10:30 EST (¼)—Today's Children. Irna Phillips, Bess Johnson and Walter Wicker cast in these daily skits.
WJZ, WBAL, WMAL, KDKA, WRVA, WJAX, WBZ, WBZA, WSYR, WGAR, WCKY, WPTF, WFLA, WJR. **9:30 CST**—KWCR, KSO, KWK, WREN, KOIL, WKY, WBAP, WTMJ, KSTP, WEBC, KPRC.

11:00 EST (¼)—Home economics by Mary Lee Tabor. (Pet Milk).
WBT, WCAH, WCAO, WDAE, WDBO, WHK, WJSV. WKBW, WLBW, WQAM, WSPD, WTAR, WTOC, WTOC, CKLW, **10:0 CST**—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WDOD, WDSU, WGST, WHAS, WLAC, WMBD, W0DX, WOWO, WREC, WSFA. **9:00 MS8**—KLZ.

11:15 EST (¼)—Frances Lee Barton knows about cooking for a family. She has one.
WEAF, WTIC, WTAG, WEEI, WJAR, WCSH, WFBR, WLIT, WRC, WGY, WBEN, WTAM, WWJ, WCAE, WLW. **10:15 CST**—WBAP, KSD, WOC, WHO, WDAF, WTMJ, KSTP, WEBC, KPRC, WKY, WMAQ, WSM, WMC, WSB, WAPI, WSMB, KTHS, KVOO, WOAI, KTBS, WOW.

11:15 EST (¼)—Big Freddie Miller. Songs and patter. National Oil Products.
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **10:15 CST**—WBBM, WOWO, KMBC, KMOX, WFBM, WHAS.

12:00 Noon EST (¼)—The Voice of Experience. More answers to problem letters.
WABC, WCAO, WNAC, WJAS, WGR, WKRC, WHK, WEAN, CKLW, WDRC, WCAU-W3XAU, WJSV. **11:00 A. M. CST**—WBBM, KMBC, WHAS, KMOX. **10:00 MST**—KLZ, KSL. **9:00 PST**—KERN, KOL, KFPY, KWG, KVI, KMJ, KOIN, KFBK, KGB, KFRC, KDB.

12:00 EST (¼)—The Climalene Program with Cheri McKay; Two Macs, two piano team.
WGY, WTAM, WSAI, WBEN, WWJ. **11:00 A.M. CST**—WKBF, WOW, WOC, WMAQ, WDAF, WHO.

12:30 EST (5 min.)—General Mills News Flashes.
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **11:30 A.M. CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

12:30 EST (1)—National Farm and Home Hour. Guest speakers; Walter Blaufuss and his Homesteaders.
WJZ, WBAL, WBZ, WBZA, WHAM, WLW, WIOD, WFLA, WSYR, WMAL, WCKY, WJR, WIS, WPTF, WJAX, WRVA, WWNC, KDKA. **11:30 A.M. CST**—KFYR, WOAI, KYW, KWK, KWCR, KOIL, WREN, WGAR, WOC, WJDX, WMC, KVOO, KPRC, WHO, WOW, WDAF, WIBA, KSTP, WEBC, WDAY, WSM, WSB, WAPI, WSMB,

(*Tuesday, continued on page 81*)

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instantly darkens eyelashes, making them appear longer, darker, and more luxuriant. It is non-smarting, tear-proof and absolutely harmless. The largest selling eyelash beautifier in the world.

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MAYBELLINE CO., CHICAGO

Great People—How They Behave

(*Continued from page 41*)

began a tour of inspection of the lower studio floors. The moment the elevator doors closed on them, the page boys broke ranks and made a mad dash down the stairs for the floor below. There is something to be said for their alacrity for they beat the King each time, and on each floor were waiting, aligned in good order. Such startling reappearances as this tend to unnerve the strongest of men.

As the party proceeded solemnly along the corridor of the thirteenth floor, Mr. Aylesworth, a tall man, was seen to bend over so that the little King might whisper in his ear. The official pointed down the hall. The King trotted off alone and disappeared through a door. There were ineffectual attempts at sprightly conversation until the King reappeared, smiling and happy.

The suite solemnly resumed its tour.

THE gentle Einstein's tendency to daydream often puts him in embarrassing positions. I recall particularly, one night, he stood by an NBC microphone.

". . . and so, ladies and gentlemen," concluded the announcer, "we present Dr. Albert Einstein."

Like a storm cloud, one of those silences which cry aloud for sound descended on the studio. No utterance was passing the scientist's lips. He just stood there, gazing at the wall. The announcer tapped him on the shoulder. No response. Einstein's mind was millions of miles away, playing hide and seek along the Milky Way with the mysteries of the universe. The seconds passed with unseeming swiftness. The announcer shook him slightly. The German's head jerked up.

"What?" he demanded, looking about the studio in mild surprise. The announcer frantically indicated the microphone. Einstein nodded his head in recollection, smiled pleasantly and began his talk.

The program over, with the eagerness of a child, he began inspecting all the mechanical gadgets used in broadcasting. His solicitous wife remonstrated. It was time to go home, she kept insisting.

"Please mamma, just ten minutes more," he would plead.

Another of his radio talks was being rebroadcast in Germany. When he had finished, his wife stepped to the microphone to say a few words to their children in the fatherland.

They were oh, so far away and she had never left them for so long a time. The lump in her throat choked her words a little as she sent her tender message of love across the Atlantic. Tears welled up in her eyes.

Tactful studio representatives saw that she was too moved to face the horde of newspaper reporters waiting outside the studio. They led her through devious ways to another exit.

They swung open a door of Studio D where "The Lady Next Door" was in rehearsal. When Mrs. Einstein saw the children grouped about the microphone, she was completely overcome. She dropped to her knees and gathered the *kinder* in her arms, crying phrases of endearment in German. The children answered her in English. None of them understood her words, but they needed no interpreter to tell them the meaning of the smile that shone through her tears.

THERE was a time when Alfred E. Smith was not quite so radio conscious as he is today. He didn't like microphones, and he made no bones about it. During the 1928 presidential campaign, three of his speeches were being broadcast on consecutive nights. As he faced the 10,000 people who filled the hall the first evening, he frowned severely at the microphone standing on the table before him.

"How can I talk with that jigger sticking up in front of me?" he demanded sharply, and pushed it far to one side. Of course, at that distance the microphone picked up little of the famous nasal voice. The engineers labored to bring it to satisfactory volume, but to little avail. The broadcast was far from perfect.

Now it was the job of Norman Sweetzer, announcer, to see that the radio audience heard Smith. The next night the New York Governor saw the microphone in the same place it had been the previous evening.

"What? You got this thing here again?" he demanded, starting to push it aside as before. It wouldn't budge. Sweetzer had stealthily fastened the microphone to the table. With a lusty effort, Smith pushed the whole table away and once more the radio audience was deprived of satisfactory reception.

The third evening, when the former governor stepped on the platform, he spied the persistent microphone glaring balefully up at him from its original place. Giving vent to a half sigh, half snort, he started to move it away. Then he remembered it was fast to the table. Frowning and muttering, he started to push the table. He puffed and grunted, but he couldn't move it an inch. Finally he gave it up, and with his characteristic good humor, resigned himself to the inevitable.

Sweetzer had nailed the table to the floor.

RELATIONS being strained with the Hitler government as they were last April, you may imagine that Herbert Glover, of the Columbia Broadcasting System, had his hands full in arranging a transatlantic broadcast by Anton Lang, who for so many years has been the Christus in the Oberammagau Passion Play.

Now there was no love wasted on the Nazi chief in Bavaria, seat of Oberammagau, but a Hitler representative was right on hand to watch the dictator's interests. In fact, he ordered that Lang insert in his talk a message to the American people denying Nazi atrocities. Glover, reasonably enough objected.

"It's going in," yelled the Hitler lieutenant.

"This is a broadcast concerning the Passion Play," thundered Glover. "It has nothing to do with political propaganda. It is not going in."

There was a spirited argument. But Herb Glover is a determined American. The Nazi aide surrendered. The propaganda was slashed from the script.

Even now, Glover is inclined to sputter, though with a touch of amusement, when the actual broadcast is mentioned.

"Dawgone those Hitler fellows! The old iron hand didn't work, so they had to use stealth. Can you imagine what Lang did when he came to the part we'd agreed to cut? Why damn it, he pulled the deletion from his cuff or his pocket or somewhere and read it as though we'd never even discussed censoring it."

ALL Senator Robert Wagner of New York wanted to say into the microphone was, "Hello, Mary." It didn't seem much to ask, and besides, his spouse was waiting beside her radio to hear him greet her. He couldn't quite see why the Columbia production manager regarded it as an irregular procedure. But he had promised his wife, and, by golly, he was going to get on the air.

If he had been making the speech instead of his friend, the judge, whom he'd accompanied to the studio, it would have been easy enough to slip it in somewhere.

Now if the legislator had known that the engineer had a rather practical sense of humor, he might not have confided in him.

"Sure," said the control man in reply to Wagner's wistful appeal. He indicated a microphone used for communicating with the studio during rehearsals. "When the judge finishes his speech and I pull the plug, you go ahead and say what you want into this mike."

The senator waited tensely for the big moment. The judge finished his speech and the engineer pulled the plug from its socket.

"Hello, Mary!" shouted Wagner. He rushed excitedly into the studio, collared the judge and hurried him out, breathlessly describing his great experience.

It was some time before the distinguished Senator learned that he had talked into a dead microphone.

THOUGH the King and Queen of Siam were lavishly received, as I have described, it was not the first time the thick red plush carpet had been rolled out to the curb for royalty. On another occasion, officials high in the

(*Continued on page 82*)

Programs Day by Day

(*Continued from page 79*)

(TUESDAY)

WKY, WFAA, KTBS, KTHS. **10:30 MST**—KOA.

:00 EST (¼)—Marie, the Little French Princess.. Dramatic sketch. Society debs and matrons guest talking.
WABC, WNAC, CKLW, WKRC, WHK, WCAU-W3XAU. **12:00 Noon CST**—WBBM, KMBC, KMOX, WGST, WDSU. **11:00 A.M. MST**—KLZ, KSL. **10:00 PST**—KGB, KFRC, KDB, KOL, KFPY, KWG, KERN, KMJ, KHJ, KOIN, KFBK, KVI.

:30 EST (¼)—Easy Aces. Sketches of Bridge Table.
WABC, WCAO, WKBW, WHK, CFRB, WKRC, CKLW, WCAU-W3XAU. **12:30 CST**—WBBM, KMOX, KMBC, WCCO. **11:00 MST**—KLZ, KSL. **10:00 PST**—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI.

:45 EST (¼)—Painted Dreams.
WABC, WCAU, WJAS, WHK, CKLW. **12:45 CST**—WOWO.

:00 EST (¼)—Just Plain Bill. Homely skits of small-town barber.
1:00 CST—KMBC, KMOX, WCCO, WFBM. **12:00 Noon MST**—KLZ, KSL. **11:00 A.M. PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

:30 EST (¼)—Ann Leaf at the Organ.
WABC, WADC, WOKO, WCAO, WNAC, WSPD, WQAM, WCAH, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WDBO, WPG, WICC, WLBW, WBIG, WFEA, WMBG, WDBJ, WHEC, WTOC, WSJS, WORC, WIP. **1:30 CST**—WFBM, KMBC, KGST, WBRC, WDOD, KRLD, WTAQ, KTRH, KLRA, WREC, WISN, WIBW, WACO, WMT, KFH. **12:30 MST**—KVOR, KLZ.

:30 EST (½)—Woman's Radio Review. Claudine Macdonald and Littau's orchestra.
WEAF, WFI, WGY, WCAE, WTAG, WRC, WJAR, WSAI, WTAM, WCSH, WFBR, WBEN. **2:30 CST**—WWJ, KSD, WDAF, WHO, KYW, WOW, WOC.

:00 EST (¼)—Betty and Bob. (Dramatic sketch.
WJZ, WBZA, WJR, WBZ, WHAM, KDKA, WBAL, WGAR, WLW. **2:00 CST**—KWK, KOIL, WLS.

:30 EST—(5 min.) News flashes.
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **3:30 CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

:00 EST (¼)—Skippy. Playlet for youngsters.
WABC, WOKO, WCAO, WAAB, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WEAN, WFBL, WSPD, WJSV, WHEC, CFRB. (See also 6:00 EST.)

:30 EST (¼)—The Singing Lady. Monday's comment still good.
WJZ, WBAL, WBZ, WBZA, WHAM, WJR, KDKA, WGAR, WLW. (WGN on 5:30 CST.)

:30 EST (¼)—Jack Armstrong. Sketches of a schoolboy hero.
WABC, WOKO, WCAO, WNAC, WGR, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WHEC. (See also 6:30 EST.)

:45 EST (¼)—Little Orphan Annie. Childhood playlet.
WJZ, WBAL, WBZ, WGAR, WBZA, KDKA, CRCT, WJR, CFCF, WLW, WHAM, WRVA, WWNC, WIS, WJAX. (See also 6:45 EST.)

:00 EST (½)—Mme. Frances Alda, opera star.
WEAF, WRC, WSAI, WWNC, WTAG, WIOD, WIS, WCAE, WWJ. **5:00 CST**—WDAF, WSM, WAPI, WJAR, WFAA, WMC, KFYR, KTBS, WOC, KPRC, KSD, KSTP, WDAY, WJDX, KVOO, WIBA, WOAI, WMAQ, WHO, WEBC, KTHS. **4:00 MST**—KOA, KDYL. **3:00 PST**—KPO.

6:00 EST (¼)—Buck Rogers takes off again in his 25th century gadget.
WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJSV, CKLW. (See also 7:30 P. M. EST.)

6:00 EST (¼)—Skippy sketch. For Western youngsters this time.
5:00 CST — WBBM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 P. M. EST.)

6:15 EST (¼)—Bobby Benson and Sunny Jim. Children's Wild West dramas.
WABC, WOKO, WAAB, WGR, WHK, WDRC, WCAU-W3XAU, WEAN, WFBL, WLBZ, WHEC, WORC, WMAS.

3:30 EST (¼)—Jack Armstrong. All American Boy.
5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 P. M. EST.)

6:45 EST (¼)—Little Italy. Italian home skits. (D. L. and W. coal.)
WABC, WAAB, WCAU, WDRC, WEAN, WHP, WKBW, WOKO, WCAO, WFBL, WHEC.

6:45 EST (¼)—Lowell Thomas. News intimately presented.
WJZ, WBZ, WBZA, CRCT, WJR, WBAL, KDKA, WGAR, WHAM, WLW, WSYR, WJAX, WIOD, WFLA.

6:45 EST (¼)—Little Orphan Annie. Childhood playlet.
5:45 CST—WREN, KOIL, KWCR, KPRC, WOAI, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR.

7:00 EST (¼)—Amos 'n' Andy, Pepsodent's blackface comedians.
WJZ, WCKY, WJR, WBAL, WBZ, WBZA, KDKA, WLW, WMAL, CRCT, WIOD, WFLA, WRVA, WPTF, WGAR, WHAM. (See also 11:00 P.M. EST.)

7:00 EST (¼)—Myrt and Marge. Serial sketch.
WABC, WADC, WOKO, WCAO, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WQAM, WDAE, WBT, WTOC. **6:00 CST**—KRLD. (See also 10:45 P.M. EST.)

7:15 EST (¼)—Billy Batchelor. Children's dramatic sketch.
WEAF, WTAG, WJAR, WRC, WGY, WTAM, WWJ.

7:15 EST (¼)—National Advisory Council on Radio in Education. Guest speakers.
WJZ, KDKA, WCKY, WWNC, WMAL, WIS, WPTF, WFLA, WBZ, WBZA. **6:15 CST**—KWK, KWCR, KOIL, WOAI, KTBS, WJDX, WAPI, KTHS, WREN, KYW, WIBA, KFYR, KVOO, WSMB. (WBAP, KPRC on 6:30 CST.) **5:15 MST**—KOA, KGIR, KGHL, KTAR. **4:15 PST**—KFSD.

7:15 EST (¼)—Just Plain Bill. Homely sketches of small town barber.
WABC, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJSV, CFRB.

7:30 EST (¼)—Lum and Abner. Tribulations of two general storekeepers.
WEAF, WFBR, WBEN, WGY, WTAM, WTAG, WEEI, WJAR, WCSH, WWJ, WLW on 7:45-8:00 EST. (See also 11:15 P. M. EST.)

7:30 EST (¼)—Buck Rogers. Imaginary adventure five cennturies hence.
WKRC. **6:30 CST**—WBBM, KMOX, WCCO, WFBM, WHAS. (See also 6:00 P. M. EST.)

7:45 EST (¼)—Boake Carter. Intelligent news and commentary.
WABC, WCAO, WNAC, WGR, WHK, CKLW, WCAU-W3XAU, WJAS, WJSV, WBT. **6:45 CST**—WBBM, KMBC, WHAS, KMOX.

7:45 EST (¼)—The Goldbergs. Tragedy and comedy of Jewish life.
WEAF, WEEI, WSAI, WTAG, WRC, WBEN, WTAM, WJAR, WCSH, WFI, WFBR, WGY, WCAE, WWJ. **6:45 CST**—WENR, WOW, WDAF.

7:45 EST (¼)—WOR'S Uncle Don (Carney) tells dog stories.
WJZ, WMAL, WHAM, KDKA, WBZ, WBZA, WGAR, WSYR, WJR, WCKY. **6:45 CST**—WMAQ.

8:00 EST (½)—Blackstone Plantation. Julia Sanderson and Frank Crumit (singing sweethearts), Parker Fennelly (dry whimsicalities), music direction Jack Shilkret.
WEAF, WEEI, WCSH, WRC, WBEN, WTAM, WTAG, WJAR, WFI, WGY, WCAE, WWJ.

8:00 EST (¼)—Elmer Everett Yess. High-pressure hilarity.
WABC, WADC, WOKO, WCAO, WNAC, WGR, WEAN, WBIG, WHEC, WKBN, WKRC, WHK, WKLW, WDRC, WCAU-W3XAU, WJAS, WFBL, WTAR, WWVA, WMAS, WSPD, WJSV, WQAM, WDBO, WDAE, WICC, WBT, WCAH, WMBG, WORC. **7:00 CST**—WGN, KMBC, WHAS, KMOX, WGST, WBRC, WDOD, KTAT, KTRH, WMT, KSCJ, WREC, WCCO, WSFA, WLAC, WDSU, KOMA, KTSA, WIBW, WRR, KFH, WFBM.

8:00 EST (½)—Eno Crime Clues. Edward Reese and John MacBryde star in another Spencer Dean mystery drama. Second half tomorrow night.
WJZ, WBAL, WMAL, WBZ, WBZA, WHAM, KDKA, WGAR, WLW, WJR. **7:00 CST**—WMAQ, KWK, WREN.

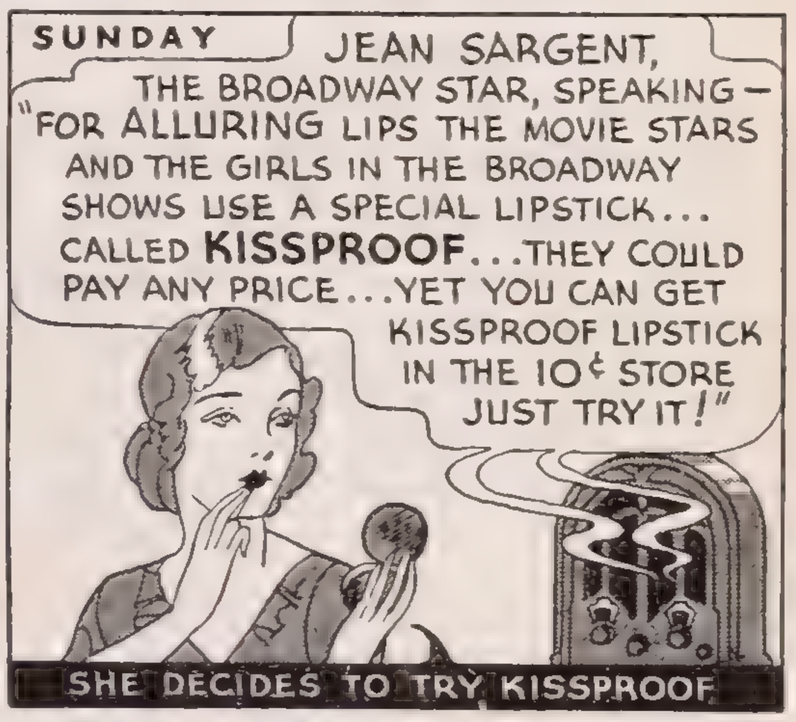
8:15 EST (¼)—Singin' Sam, the Barbasol Man. Deep voiced home song singer.
WABC, WADC, WOKO, WCAO, WEAN, WJSV, WNAC, WGR, WKRC, WHK, WFBL, CKLW, WDRC, WCAU-W3XAU, WJAS, WSPD. **7:15 CST**—WBBM, WFBM, KMBC, KMOX, WCCO.

8:30 EST (½)—Lady Esther Serenade. Wayne King's undulating dance music.
WEAF, WCAE, WBEN, WFI, WGY, WCSH, WTAG, WEEI, WJAR, WRC, WTAM, WWJ, WSAI. **7:30 CST**—WTMJ, KSD, WOC, WHO, WOW, KSTP, WMAQ, WKBF, WDAF, WKY, KPRC, WOAI, WSM, WSB, WMC, WSMB, WFAA.

8:30 EST (¼)—Horlick's Adventures in Health. Dr. Herman Bundesen's dramatized health talks.
WJZ, WBAL, WBZ, WBZA, WHAM, KDKA, CRCT, WLW, WGAR, WJR.

(*Tuesday, Continued on page 83*)

PEGGY GETS REALLY KISSED



Try the Stage and Movie Lipstick

Have the same "lip appeal" that the movie stars and Broadway actresses have. Use the same lipstick! It is the new *KISSPROOF* Indelible Lipstick—*Special Theatrical Color!* This lipstick is so wonderful, it has been placed by the make-up experts in the dressing rooms of the Hollywood Studios and New York Theatres! Price is no object here—but the experts have found that inexpensive *KISSPROOF* gives *matchless allure* to the actresses. It will do the same for *you.*

Use it tonight! You will be thrilled! You can get it in all shades, including the new *Special Theatrical Color,* at any toilet goods counter and at the 10¢ stores.

Kissproof *Indelible* LIPSTICK

Great People—How They Behave

(*Continued from page 80*)

radio world, and their lackeys, garbed in the gray of the NBC cadet, solemnly awaited the arrival of Queen Marie of Roumania and her New York hostess.

The appointed hour passed and the minute hand of the clock had moved halfway on its next round. Still they waited, but no queen appeared. Passers-by left disrespectful footprints on the carpet. "Roll it up until she heaves in sight," the boys were ordered. Then a sleek Rolls Royce swung up to the curb.

"The Queen," someone whispered hoarsely. "Quick. Unroll the carpet."

The carpet was hastily run to the curb. Out stepped, not the queen, but a mere radio star. An official muttered:

"Sweep off the carpet and roll it up again," he ordered. Everyone settled back to their waiting. They waited and waited. Three times the alert watchers signalled false alarms. The last time the carpet was unrolled, a deluge of rain burst from the skies, soaking page boys, officials and the carpet. In they rushed, page boys and officials, gathering the treasured carpet with such care that they never noticed the sleek black car which drew up to the curb, paused, and sped off again.

As they pondered miserably on royalty's lack of punctuality, one of the officials was called to the telephone. "This is outrageous," stormed her hostess. "We came to your studios and there wasn't a soul to receive us. Naturally we returned at once to my home."

Sometimes a broadcasting station is the birthplace of strange obsessions.

Alma Gluck and Efrem Zimbalist accompanied Edna St. Vincent Millay to one of her broadcasts. A moment before the program was to begin, the poetess was seized by a sudden fear.

"Please, please go away," she cried. With but seconds to go, she shooed them unceremoniously from the studio. When they had left, her confidence returned, and she began her program with commendable smoothness. But in the middle of a sentence she happened to glance toward the control room window, behind which who should be but her two friends, smiling encouragement. The base of her tongue thickened in her throat. Fiercely she waved at them to go away. But the friends were determined to hear the program. Down on the floor, out of sight of the poet, squatted the famous Gluck and the great Zimbalist. Miss Millay concluded her broadcast without a hitch. She thought they had gone.

NOT long ago, Mrs. William Randolph Hearst was in a Columbia studio preparing a radio appeal for one of her charities. In another, John P. O'Brien, Mayor of New York City, was unrolling those ponderous and irrelevant sentences for which he is famed.

"The mayor is in the studios," Mrs. Hearst was informed.

The publisher's wife, having finished her work, hastened to the reception room. Spying the stout, lantern-jawed city official, she hurried up to him.

"Why how do you do, Mayor Walker," she gushed. "I'm so glad to see you."

O'Brien, not blessed with the gift of the quick wit of his predecessor, Jimmy Walker, for extricating himself deftly from embarrassing situations, merely stared. Whether Mayor O'Brien ever did bring himself to correct Mrs. Hearst, I don't know.

Lady Astor, American born Member of Parliament, was as vacillating as a frightened minnow when she came to the studios for a broadcast during her recent visit to this country. At first she consented to go on. Then she refused. Officials pleaded with her. She consented once more. Then she changed her mind again, crying:

"Why should I broadcast? Who would want to hear me? I think I'd better not."

Like a short pendulum, her mind shifted back and forth. The momen for her to go on the air approached Executives were distracted to the poin of madness. They made absolutely cer tain that the standby orchestra, alway ready in case a speaker goes to piece or finishes before his allotted time, wa quite prepared.

The still-wavering Lady Astor wa ushered into the studio. She saw th standby orchestra.

"Oh, how sweet!" she exclaimed clasping her hands together. "You'r going to accompany my talk witl music."

With this encouraging flattery, sh went on the air, delivered an excellen speech, in which she was so absorbe that she never realized the orchestr didn't accompany her.

In the years I have spent about th studios, the antics of the great hav amused as well as saddened me, bu none, I am sure, gratified me more tha the startling performance of the lovel Billie Burke. An old trouper, she wa fearfully nervous at the thought of hav ing to face a microphone. Most stag veterans are.

She fought hard to calm herself an made no complaint. When the prograr began, she paled, but went on. He knees were shaking, but not the slight est inflection or intonation of her speec betrayed her overwhelming fear to lis teners.

She came to her last line and read i with just the proper dramatic intensity with just the right shading of emotior Then to my complete astonishment, saw her fling her script ceilingwar and kick high after it with one smartl shod foot.

"Yipeee!" she yelled at the top o her voice. But a quick-witted engi neer had anticipated it and cut th switch.

It still remains my most gratifyin anecdote because I've had occasion t feel exactly the same way. And i any of you have ever faced a micro phone, you'll know what I mean.

Backstage at a Broadcast

(*Continued from page 51*)

over a high forehead. Ted Husing.

Can order ever emerge from this chaos? A dozen men, all apparently in authority, are giving directions. Rapee is addressing his orchestra. We cannot hear a word he says. Three lads in college-cut clothes hover about a grand piano, humming and rocking on their heels to the ardent rhythm of a song.

A man with his face set to smile comes before the small group of visitors. A drummer whips his instrument into an ear-splitting roar. We sit at attention as the noise subsides.

"Ladies and gentlemen, in behalf of Linit . . ." This is Eddie Cashman, CBS announcer and production man. It's an old speech to him. It rarely changes, for each Sunday night brings a fresh crowd. "Just be yourself, act natural, and enjoy our show."

Erno Rapee holds both arms over his orchestra. The front row violins poise their bows and the back row brasses balance on their three-foot-high shelf with lips pressed to mouthpieces. Sound is pouring into the studio from that old-fashioned loudspeaker hung over the control room window. It is the tail-en of the preceding program.

SILENCE! It is as if every one i the world is holding his breat Cashman, poised before the control win dow, watches the engineer. His ar jerks earthward—he has got the engi neer's signal that the studio is on th air—and Husing and Rapee swing int action. Rapee's musical fanfare boom out. Chimes make seven booming be tones that are drowned in the thunde

(*Continued on page 84*)

Programs Day by Day

(Continued from page 81)

(TUESDAY)

7:30 CST—WLS, KOIL, WREN, KSO, KWK.

8:30 EST (¼)—The Voice of Experience. Radio's Beatrice Fairfax.
WABC, WCAO, WNAC, WJAS, WGR, WKRC, WHK, WEAN, CKLW, WDRC, WCAU-W3XAU, WJSV. **7:30 CST**—WBBM, KMBC, WHAS, KMOX. (See also 11:45 P. M. EST.)

8:45 EST (¼)—Trade and Mark, the bewhiskered Smith Brothers musically impersonated by Scrappy Lambert and Billy Hillpot. Nat Shilkret's Orchestra.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WLW. **7:45 CST**—WLS, KWCR, KSO, WREN, KOIL.

8:45—Kate Smith and her Swanee Music.
WABC and a Columbia network.

9:00 SET (¼)—Philadelphia Symphony Orchestra, direction Leopold Stokowski. (Chesterfield).
WABC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBO, WDRC, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOC, CKLW. **8:00 CST**—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WLAC, WMT, WOWO, WREC. **7:0 MST**—KLZ, KSL. **6:00 PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:00 EST (½)—Ben Bernie foams over with jokes for Blue Ribbon Bear while his band blares bravely on.
WEAF, WFBR, WEEI, WCSH, WBEN, WCAE, WRVA, WWJ, WRC, WTAG, WJAR, WGY, WTAM, WLW, WFI. **8:00 CST**—KSD, WHO, WSM, WSMB, WOAI, WFAA, KSTP, KFYR, WOC, WOW, WMC, WKY, KPRC, WTMJ, WDAY, WBAP, WLS. **7:00 MST**—KOA. (See also 12:00 Midnight EST.)

9:00 EST (½)—Edgar A. Guest, verse; Alice Mock, soprano; vocal trio; Josef Koestner's Orchestra, make up Household Musical Memories.
WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, WSYR. **8:00 CST**—WKBF, WREN, KSO, KWK, WLS.

9:30 (½)—Tho-O-o-O-o get your laughs from Ed Wynn; Graham McNamee. Music by male quartet and Don Voorhees Orchestra. Texaco sponsored.
WEAF, WCSH, WFI, WRC, WFBR, WGY, WLW, WIS, WWNC, WJAX, WPTF, WBEN, WJAR, WWJ, WEEI, WCAE, WTAM, WTAG, WFLA, WRVA, WIOD. **8:30 CST**—WJDX, WSMB, WMAQ, KSD, WOW, WHO, WOC, WDAF, WOAI, WBAP, WSM, WSB, WIBA, KSTP, WEBC, WDAY, KFYR, KVOO, WMC, WKY, KTBS, KPRC, WTMJ. **7:30 MST**—KDYL, KOA, KGIR, KGHL. **6:30 PST**—KFSD, KTAR, KGO, KFI, KGW, KOMO, KHQ.

9:30 EST (½)—Tenor Nino Martini, radio's gift to opera with Howard Barlow conducting Columbia Symphony Orchestra.
WABC, WADC, WOKO, WCAO, WQAM, WICC, WBIG, WHEC, WTOC, WKBN, WNAC, WHK, CKLW, WDRC, WDBO, WCAH, WHP, WDBJ, WORC, WCAU-W3XAU, WJAS, WEAN, WSPD, WPG WLBW, WFEA, WMBG, WSJS. **8:30 CST**—WFBM, KMBC, WHAS, WGST, WBRC, WREC, WCCO, WDSU, WMBD, WIBW, KFH, WDOD, KRLD, WTAQ, KTRH, KLRA, WISN, WLAC, KOMA, WACO, WMT. **7:30 MST**—KVOR, KLZ.

10:00 EST (½)—Lives at Stake. Dramas of real death defying. Harold Stokes Orchestra.
WEAF, WTAG, WJAR, WCSH, WFI, WRVA, WFBR, WRC, WGY, WBEN, WTAM, WLW, WCAE, WWJ, WEEI. **9:00 CST**—WMAQ, KSD, WOC, WHO, WDAF, WSB, WMC, WJDX, WKY, WSMB, WBAP, KPRC, KTBS, KTHS, WOAI, KVOO, WOW, WSM. **8:00 MST**—KOA, KDYL. **7:00 PST**—KHQ, KOMO, KGO, KFI, KGW.

10:30 EST (¼)—Madame Sylvia, Hollywood's beauty expert, presents movie stars.
WEAF, WEEI, WTAG, WRC, WGY, WBEN, WWJ. **9:30 CST**—WMAQ, KSD, WOC, WHO, WTMJ, WIBA, WEBC, KSTP. **8:30 MST**—KOA, KDYL. **7:30 PST**—KGO, KFI, KGW, KOMO, KHQ.

10:45 EST (¼)—Myrt and Marge. Serial sketch.
9:45 CST—WBBM, WFBM, KMBC, WHAS, KMOX, WGST, WBRC, KLRA, WREC, WCCO, WLAC, WDSU, KOMA. **8:45 MST**—KLZ, KSL. **7:45 PST**—KOL, KFPY, KWG, KVI, KERN, KMJ, KOIN, KHJ, KFBK, KGB, KFRO, KOB.

11:00 EST (¼)—Amos 'n' Andy. Pepsodent's blackface comedians.
10:00 CST—WMAQ, WDAF, KOIL, KTHS, WKY, WREN, KSTP, WSM, WFAA, KPRC, WENR, WMC, WSB, WSMB, WOAI, KWK. **9:00 MST**—KDYL, KOA. **8:00 PST**—KGO, KFI, KGW, KOMO, KHQ. (See also 7:00 P. M. EST.)

11:15 EST (¼)—Elmer Everett Yess. High-pressure hilarity.
10:15 CST—KMBC, KFAB. **9:15 MST**—KLZ, KSL. **8:15 PST**—KERN, KMJ, KFBK, KFRC, KOL, KWG, KHJ, KOIN, KGB, KDB, KFPY, KVI.

11:15 EST (¼)—Columbia News Service.
WABC, WCAO, WAAB, CKLW, WORC, WJAS, WEAN, WSPD, WJSV, WQAM, WDBO, WDAE, WPG, WLBW, WBIG, WHP, WTAR, WMBG, WDBJ, WTOC, WSJS, WORC, WKBN, WIP, WMAS **10:15 CST**—WFBM, KMBC, WGST, WDOD, KTRH, KLRA, WREC, WISN, WCCO, WODX, WLAC, WDSU, KTSA. **9:15 MST**—KVOR, KLZ.

11:15 EST (¼)—Lum and Abner. Two country storekeepers.
WFI. **10:15 CST**—WENR, KSD, WOC, WHO, WOW, WDAF, WKBF, WTMJ. (See also 7:30 P. M. EST.)

11:45 EST (¼)—Horlick's Adventures in Health. Dr. Herman Bundesen's dramatized health talks.
9:45 MST—KTAR, KOA, KDYL. **8:45 PST**—KGO, KGW, KOMO, KHQ, KFI, KFSD. (See also 8:30 P. M. EST.)

11:45 EST (¼)—Voice of Experience. Answers to the love and otherwise lorn.
9:45 MST—KLZ, KSL. **8:45 PST**—KFPY, KWG, KVI, KFRC, KDB, KOL, KHJ, KOIN, KFBK, KERN, KMJ, KGB. (See also 8:30 P. M. EST.)

12:00 Midnight EST (½)—Ben Bernie, his pompous jokes and his Blue Ribbon Or-
9:00 PST—KGO, KFI, KGW, KOMO, KHQ. (See also 9:00 P. M. EST.)
chestra.

WEDNESDAYS

(December 6th, 13th, 20th and 27th)

6:45-7:00-7:45-8:00 A. M. EST—Arthur Bagley directs Tower Health Exercises. All together—up and down and. . . .
WEAF, WEEI, WFI, WGY, WBEN, WCAE, CRCT. (WRC on 7:30 EST.)

8:30 EST (½)—Cheerio. Early morning optimism inspired by inspirational talk and music.
WEAF, WRC, WGY, WBEN, WTAG, WEEI, WWNC, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WJAX, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, CFCF, WFLA. **7:30 CST**—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAI, KTBS, WAPI.

9:15 EST (¼)—Goldy and Dusty and Silver Dust Twins. Songs and patter.
WABC, WCAU-W3XAU, WDRC, WFBL, WMAS, WOKO, WHP, WGR, WJAS, WHEC, WORC, WWVA.

10:00 EST (¼)—Gordon, Dave and Bunny. Amusingly arranged songs.
WABC, WOKO, WCAO, WAAB, WKRC, WDRC, WJAS, WEAN, WFBL, WCAU-W3XAU.

10:00 EST (¼)—Mystery Chef. Quick, easy cooking recipes.
WEAF, WEEI, WJAR, WCSH, WFI, WFBR, WRC, WBEN, WCAE, WTAM, WWJ, WLW, WGY.

10:15 EST (¼)—Clara, Lu 'n' Em. Gossip.
WJZ, WBAL, WBZA, WBZ, KDKA, WGAR, WHAM, WJR, WCKY, WIS, WRVA, WPTF, WWNC, WJAX. **9:15 CST**—KSTP, KWK, WREN, KOIL, WTMJ, WSM, WKY, WFAA, WMC, WSB, WJDX, WSMB, KVOO, KPRC, WOAI, WGN. **8:15 MST**—KOA, KDYL.

10:15 EST (¼)—Bill and Ginger. Songs and patter.
WABC, WOKO, CKLW, WNAC, WGR, WKRC, WJAS, WEAN, WFBL, WJSV, WCAU-W3XAU, WHK.

10:30 EST (¼)—To-day's Children. Dramatic sketch.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, KDKA, WGAR, WCKY, WRVA, WPTF, WJAX, WFLA. **9:30 CST**—KWCR, KSO, KWK, WREN, KOIL, WTMJ, KSTP, WEBC, WKY, WBAP, KPRC.

10:45 EST (¼)—Betty Crocker. Cooking talk.
WEAF, WTAG, WEEI, WJAR, WSAI, WJAX, WCSH, WFI, WFBR, WRC, WGY, WRVA, WIOD, WBEN, WCAE, WTAM, WWJ, WPTF, WFLA. **9:45 CST**—KYW, KSD, WOW, KPRC, WOAI, KVOO, WDAF, WKY, KTHS, WOC, WHO, WBAP.

10:45 EST (¼)—Will Osborne's Orchestra. Pedro de Cordoba, the friendly philosopher.
WABC, WOKO, WCAO, WNAC, WGR, WDRC, WCAU-W3XAU, WEAN.

11:00 EST (¼)—Kitchen Close-ups. Mary Ellis Ames, home economist.
WABC, WADC, WOKO, WDRC, WEAN, WJSV, WNAC, WKBW, WFBL, WKRC, WHK, CKLW, WJAS, WSPD, WCAU-W3XAU, WCAO. **10:00 CST**—WBBM, WFBM, KMOX, WGST, WREC, WCCO.

11:15 EST (¼)—Radio Household Institute

(Wednesday, Continued on page 85)

Hands That He Adores — Cherish Their Charm!

Always, men are sensitive to the allurement of soft, fair, smooth-textured hands . . . Wise is the woman who *keeps* her hands at their loveliest, no matter how busy they may be!

With Pacquin's, that is easy! This marvellously penetrating cream actually restores to the skin the natural softening oils which are constantly being lost by exposure to water and weather. You'll be delighted at the way it preserves the supple, youthful texture and fairness of the skin! (Doctors and nurses, whose hands need constant sterilization, use Pacquin's for its soothing, softening protection.)

Try Pacquin's for a week. You'll find it *different* from all ordinary hand creams—and surprisingly economical because a little pat goes so far!

don't try to hide your hands—use

Pacquin's

In convenient sized jars, priced 10¢ to $1.00. Also Pacquin's Cold Cream, Vanishing Cream, Lemon Cream, and Cleansing Cream.

Pacquin Laboratories Corporation, New York

Backstage at a Broadcast

(*Continued from page 82*)

of drums. Husing leans calmly toward his own mike and reads from cards he holds in nerveless hands. When he finishes, Rapee and his mighty men sweep into a throbbing number. It is Faust's "Bacchanale."

Watch that Rapee. The baton is a rapier in his hand. His body is that of a dancer. You begin to understand why there is magic in the phrase, "Orchestra under the direction of Erno Rapee."

Abruptly, the number is finished and Ted Husing reads again from his cards.

"Here is Nino Martini," he says.

A sprucely slender lad, his shoulders square under the black serge of evening wear, rises to a mike. Poising before a music rack, he shoves both hands deep in his pockets and begins to sing. This is Martini, the Italian lad who is tenor of the Metropolitan Opera Company this winter. Scarcely out of his 'teens, already he is at the goal he set for himself as a small boy. But now, he is not so pleased. See his hands. They have abandoned the pockets and, as he rests between notes, tear at his immaculate dress dollar. The tie comes undone and the collar bursts open.

But here is something you must not miss. See that woman in the far corner, her dark plump face a picture of concern? See how her mouth forms every word of the song Nino sings? Observe the fullness of her lips and the roundness of them as she fashions the ringing vowels. She knows them all by heart. Many a time she has coached young men in the way to say these words, but never one so promising as Martini.

This show is a pageant of talent, a parade of gay melodies and young voices and sly humor. Now comes a saxophone duet, during which we can see Julius Tannen in a far corner talking earnestly into a hat that he holds before his mouth. Tannen is a funny man professionally, but he takes this work seriously.

So does Jane Froman. First, she adjusts the mike so that it snuggles against her chin. Usually, she sings "up close." Martini stands back eighteen inches, for his is that sort of voice. Jane gets her best effects closer. The number is "Harlem Lullaby."

AND now it is the turn of Mrs. Anna Froman Hetzler to purse her lips as Jane's lovely voice sings out against the counter melodies of Rapee's men.

Watch Jane a moment as she sings. No one else that I know works just as she does. Her eyes look out over our heads, seem to fasten on some vision high behind the limits of this puny ceiling, as though she visualizes the countless listeners within the beating reach of the sound waves that carry her voice, and to that vision she sings.

The parade swings on, one dazzling number after another. Tannen reaches the mike and talks with a rasping humor. The college-cut boys who practiced that ha-cha number before the program now chant it nervously into a low-swung mike. Rapee wriggles through booming, enchanted music, the mixed chorus hymns a glorious anthem.

Through it all wanders debonair Ted Husing. Smart aleck? He's been called that. I'm not so sure, myself. Here, he is the one bright spark in a studio that is gloomy with men intent on their jobs.

Even Tannen, the comedian, cracks hardly a smile until he gets to the mike. Then, with his familiar material at his tongue-tip, he is at home. One joke after another spins into the ether and as our own laughter dies a musician in the orchestra's last row utters a laugh that seems to come from the bottom of a barrel. Tannen is on top of it immediately.

"Either that fellow is getting them later or enjoying them longer," he says.

Another crack brings a wave of mirth across the studio crowd. And again this hollow laugh breaks into it's last rattle. Tannen catches it again. "It's amazing," he cries, "how long it takes for sound to travel."

The third time it happens—that musician is winning himself a long-time contract as a laugher tonight—Tannen has no joke to top it. But he has something else—a plug. "That laugh sounds like Linit running out of a bathtub," he says. And it does.

Rapee is in action again. The number is a medley: "Varsity Drag" and "This Is the Missus" and "Life Is Just a Bowl of Cherries." Violin bows stroke together like the sculls of college oarsmen. Building up, reaching a raging, soaring climax of bubbling sound, the musicians bend earnestly over their music racks.

All but one. He rises hastily, clasping a trombone. Like a bull, he leaves his perch at the back of the room and charges between the chairs of the other forty-nine musicians. One gets in his way, blocks him, and he has to retreat and cut through another alley. Rapee is summoning him with fire in his eyes and the promise of death in the lethal sweep of that baton. This is Rapee's *pièce de résistance* of the evening; nothing must mar it. The awkward musician stumbles through the last two rows, steps on a violinist and pulls himself erect before the mike next to Rapee's stand. With a monstrous puffing of cheeks, he puts his lips to his elongated instrument and puffs mightily. Once . . . twice! Two brief, brassy toots. He backs away, retreating toward his seat in the rearmost row, wearing a triumphant look. Rapee's eyes offer him the approval a general might give a soldier who does his job well.

It only remains for Eddie Cashman to lean toward Husing's mike to say, "WABC, New York." And suddenly our still studio turns noisy with voices and the scrape of chairs and clatter of instrument cases. Beyond that glass window a switch has been thrown and a button turned, changing us from citizens of a limitless electric universe to inmates of a stodgy, warmish room. It's time to go home.

The Seven Star Revue is over.

The Battle for News

(*Continued from page 49*)

There was a rumor that Hannah and Columbo were beginning to take each other seriously. The rumor reached Walter a few hours before his broadcast.

He grabbed a telephone and called Dempsey. "Listen in tonight, Jack. I've got an item about you."

"If it's about Hannah and Russ," Jack answered, "forget it. I just got a wire from Hannah and she says it's all off with him and that she loves no one but me."

Even though only thirty-six, Walter has quite gray hair. It runs in the family. His mother, an unusually beautiful woman, had snow white hair while still in her twenties.

HE'S one broadcaster who's sure of an audience. The wire services and papers keep tuned in on him. You hear a news item on his programs, and then read it in the next day's papers. That's what happened when Greta Garbo, heavily disguised, came East.

Winchell broadcast that she was in town. Immediately other papers wired their Hollywood correspondents for confirmation. The movie reporters on the coast denied it. Winchell felt that his reputation was at stake. He took a photographer and laid for her. They took her picture and proved that Winchell was right again. Being right is one of his hobbies.

Now let's turn to a radically different type of broadcaster.

Let's tune-in on H. V. Kaltenborn.

He's the editor of the air, his radio mission being to supplement and analyze

(*Continued on page 86*)

Programs Day by Day

(*Continued from page 83*)

(WEDNESDAY)

with dramatization.
WEAF, WTAG, WEEI, WGY, WRC, WBEN, WCAE, WTAM, WWJ, WSAI, WJAR, WFBR, WCSH, WLIT. **10:15 CST**—KYW, KSD, WDAF, WMC, WAPI, KTHS, KPRC, WOC, WSM, WTMJ, KSTP, WEBC, WSB, WSMB, KVOO, WOAI, WHO, WKY, WBAP, WOW. **9:15 MST**—KOA, KDYL.

:00 Noon EST (¼)—Gene Arnold and the Commodores male quartet.
WEAF, WTAG, WEEI, WCSH, WBEN, WJAR, WRC, WGY, WCAE, WWJ, WTAM, WSAI, WFBR, WLIT. **11:00 CST** — WOW, WMAQ, KPRC, WBAP, WOC, WHO, WOAI, KVOO, WDAF. **10:00 MST**—KOA.

:00 EST (¼)—The Voice of Experience. Airs people's problems.
WABC, WCAO, WNAC, WGR, WEAN, WKRC, WHK, CKLW, WDRC, WJAS, WJSV, WCAU-W3XAU. **11:00 CST**—WBBM, KMBC, WHAS, KMOX, KRLD. **10:00 MST**—KLZ, KSL. **9:00 PST**—KFRC, KDB, KOL, KFPY, KGW, KVI, KERN, KMJ, KHJ, KOIN, KFBK, KGB.

:15 EST (¼)—Smiling Ed McConnell. Songs and patter.
WABC, WAAB, WCAU-W3XAU, WDRC, WEAN, WHP, WJAS, WLBZ, WOKO, WORC, WMAS, WCAO, WFEA, WHK, WJSV, WKRC, CKLW. **11:15 CST**—WOWO, KMOX, WFBM, WHAS.

:30 EST (5 min.)—General Mills News Flashes.
WABC, WCAU-W3XAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **11:30 CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

:30 EST (1)—National Farm and Home Hour. Walter Blaufuss' Homesteaders making merry music.
WJZ, WBAL, WBZ, WBZA, WJR, WMAL, WHAM, WCKY, WLW, WIS, WIOD, WRVA, WPTF, KDKA, WWNC, WJAX, WFLA, WSYR, WGAR. **11:30 CST** — WFAA, KTHS, KYW, KWK, KWCR, WREN, WJDX, WOAI, WOC, WHO, WOW, WDAF, KOIL, WIBA, KSTP, KVOO, KTBS, WEBC, WDAY, WSM, WMC, WSB, WAPI, WSMB, KPRC, WKY. **10:30 MST**—KOA.

:00 EST (¼)—Marie, the Little French Princess. Adventures of young royalty.
WABC, WNAC, WKRC, WHK, CKLW, WCAU-W3XAU. **12:00 CST** — WBBM, KMBC, KMOX, WGST, WDSU. **11:00 MST**—KLZ, KSL. **10:00 PST**—KFBK, KGB, KFRC, KDB, KOL, KFPY, KERN, KMJ, KHJ, KOIN, KWG, KVI.

:30 EST (¼)—Easy Aces. Drama around the bridge table.
WABC, WCAO, WKBW, WHK, CFRB, WKRC, CKLW, WCAU-W3XAU. **12:30 CST**—WBBM, KMBC, KMOX, WCCO. **11:30 MST**—KLZ, KSL. **10:30 PST**—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI.

:45 EST (¼)—Painted Dreams.
WABC, WCAU-W3XAU, WJAS, WHK, CKLW. **12:45 CST**—WOWO.

:00 EST (¼)—Just Plain Bill. Homely skits of small-town barber.
1:00 CST—KMBC, KMOX, WCCO, WFBM. **12:00 Noon MST**—KLZ, KSL. **11:00 A.M. PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

:15 EST (½)—Ann Leaf at the Organ.
WABC, WADC, WOKO, WSPD, WICC, WBIG, WDBJ, WSJS, WCAO, WNAC, WHK, WQAM, WCAH, WFEA, WHEC, WORC, CKLW, WDRC, WEAN, WDBO, WLBW, WMBG, WTOC, WIP. **2:15 CST**—WBBM, WFBM, WGST, WDOD, WREC, WCCO, KFH, WBRC, KRLD, WTAQ, KTRH, KLRA, WISN, WSFA, WLAC, WDSU, WSBT, WIBW, WACO, WMT, KMBC. **1:15 MST**—KVOR, KLZ.

:30 EST (½)—Woman's Radio Review. Claudine Macdonald, program director, Joseph Littau's orchestra.
WEAF, WTAG, WJAR, WRC, WGY, WBEN, WEEI, WTAM, WFBR, WWNC, WSAI, WFI, WCSH, WWJ, WCAE, CRCT, WIS, WFLA, WRVA, WIOD. **2:30 CST**—KSD, KYW, WOC, WHO, WOW, WSM, WMC, WSMB, WDAF, WJDX, WSB, KPRC, KTBS, KSTP, WIBA, WKY, WEBC, KVOO, WBAP.

:00 EST (¼)—Betty and Bob. A sketch about lovers.
WJZ, WBZ, WBZA, WBAL, WGAR, KDKA, WHAM, WJR, WLW. **3:00 CST**—WLS, KOIL, KWK.

:30 EST (5 min.)—General Mills News Flashes.
WABC, WDRC, WCAU-W3XAU, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **3:30 CST** — WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

:00 EST (¼)—Skippy. Sketch for children.
WABC, WOKO, WGR, WCAO, WAAB, WKRC, WHK, CKLW, WCAU-W3XAU, WDRC, WEAN, WFBL, WSPD, WJSV, WHEC, CFRB. (See also 6:30 P. M. EST.)

5:30 EST (¼)—The Singing Lady. Charming nursery entertainment.
WJZ, WBZ, WBZA, WBAL, WHAM, WJR, KDKA, WGAR, WLW. **5:30 CST**—WGN.

5:30 EST (¼)—Adventures of Tom Mix in thrilling sketches for children.
WEAF, WEEI, WTIC, WCAE, WCSH, WJAR, WTAG, WLIT, WTAM, WFBR, WRC, WGY, WBEN, WWJ.

5:30 EST (¼)—Jack Armstrong, All American Boy. Schoolboy dramas.
WABC, WOKO, WCAO, WJAS, WNAC, WHK, WGR, WEAN, CKLW, WDRC, WCAU-W3XAU, WFBL, WSPD, WJSV, WHEC. **4:30 CST**—KTRH. (See also 6:30 P. M. EST.)

5:45 EST (¼)—The Wizard of Oz. Delightful story adapted for air.
WEAF, WTIC, WTAG, WEEI, WWJ, WJAR, WCSH, WFBR, WRC, WSAI, WGY, WBEN, WCAE, WTAM. **4:45 CST**—WMAQ, KSD, WOW, WDAF, WTMJ, KSTP, WIBA, WEBC, WDAY, KFYR.

5:45 EST (¼)—Cowboy Tom. Children's Western drama. (Remington-Rand.)
WABC, WAAB, WCAU, WJAS, WKBW, WOKO, WCAO, WHK, WJSV, WKRC, CKLW. **4:45 CST**—WBBM, KMBC, KMOX, WFBM.

5:45 EST (¼)—Little Orphan Annie. Childhood playlet.
WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCF, WLW, WGAR, WJR, WHAM, WRVA, WWNC, WIS, WJAX. (See also 6:45 P. M. EST.)

6:00 EST (½)—Xavier Cugat's Waldorf-Astoria dinner music.
WEAF, WTAG, WWJ, WJAX, WSAI, WWNC, WIS, WIOD, WFLA. (WTAM off 6:15 EST.) (WJAR, WBEN, WCSH, on 6:15 EST.) **5:00 CST** — WMAQ, KSD, WDAF, WIBA, KSTP, KVOO, WEBC, WSM, WAPI, WSB, WMC, WFAA, WJDX, KPRC, KTBS, WOAI, KFYR, WDAY, (WOW, WHO, on 5:15 CST). **4:00 MST**—KOA, KDYL. **3:00 PST**—KPO.

6:00 EST (¼)—Buck Rogers. Adventures in the twenty-fifth century.
WABC, WAAB, WCAU-W3XAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJSV, CKLW. (See also 7:30 P. M. EST.)

6:00 EST (¼)—Skippy. Sketch for youngsters.
5:00 CST — WBBM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 P. M. EST.)

6:15 EST (¼)—Bobby Benson and Sunny Jim. Youngsters' Western skits.
WABC, WOKO, WAAB, WGR, WHK, WHEC, WDRC, WCAU-W3XAU, WEAN, WFBL, WLBZ, WORC, WMAS.

6:30 EST (¼)—Jack Armstrong, All American Boy.
5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 P. M. EST.)

6:30 EST (¼)—Back of the News in Washington with George R. Holmes, Chief Wash. Bureau, International News Service.
WEAF, WJAR, WFBR, WWNC, WSAI, WRC, WWJ, WIS, WGY. **5:30 CST**—WOC, WHO, KFYR, WSM, WIBA, WDAY, WSB, WJDX, KVOO, WMAQ, KPRC, KTHS, KTBS, WOAI, WFAA. **4:30 MST**—KDYL, KOA, KGIR, KGHL. **3:30 PST**—KPO.

6:45 EST (¼)—Lowell Thomas. Lively news talk.
WJZ, WBZ, WBZA, KDKA, WGAR, WHAM, WSYR, WLW, WBAL, WJR, CRCT, WJAX, WIOD, WFLA.

6:45 EST (¼)—Little Orphan Annie, childhood playlet.
5:45 CST—WREN, KOIL, KWCR, KPRC, WOAI, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR.

7:00 EST (¼)—Molle Shaw; Roxanne Wallace; William Edmonson and Southernnaires Quartet.
WEAF, WEEI, WTIC, WTAG, WGY, WJAR, WCSH, WBEN, WLIT, WFBR, WRC, WCAE, WTAM, WWJ. **6:00 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF.

7:00 EST (¼)—Pepsodent presents Amos 'n' Andy, those reliably funny fellows.
WJZ, WJR, WCKY, WBAL, WBZ, WBZA, KDKA, WLW, CRCT, WMAL, WRVA, WPTF, WIOD, WGAR, WFLA, WHAM. (See also 11:00 P. M. EST.)

7:00 EST (¼)—Myrt and Marge. Serial sketch.
WABC, WADC, WOKO, WEAN, WCAO, WNAC, WGR, WFBL, WKRC, WHK, CKLW, WSPD, WDRC, WCAU-W3XAU, WJAS, WJSV, WQAM, WDBO, WDAE, WBT, WTOC. **6:00 CST**—KRLD. (See also 10:45 P. M. EST.)

7:15 EST (¼)—Billy Bachelor. Children's sketch.
WEAF, WTAG, WJAR, WRC, WGY, WTAM, WWJ.

7:15 EST (¼)—Just Plain Bill. Sketches of a barber.

(*Wednesday, Continued on page 87*)

Lashes

WERE MEANT TO BE

Curly!

NO HEAT

NO COSMETICS

NO PRACTICING

No ONE knows why that long, upward sweep of feminine lashes has always seemed so enchanting to the masculine mind—but it's so. And it used to be that (like curly hair) a girl either was born with the right kind or else—. Now there's a gadget: Kurlash. Slip your lashes in, and press the handles. That's all. Kurlash won't break the lashes or hurt them in any way. In fact, it's used by a great many movie stars. If it isn't at your favorite department store, drug store or beauty shop, send $1 with the coupon. And after you've curled your lashes, you'll probably want to take other steps too.

KURLENE: keeps your lashes and brows in condition. 50 cents and $1.

SHADETTE: gives mystery, depth to the eyes; four shades, brown, blue, green, violet. $1.

LASHTINT: darkens your lashes; waterproof. $1.

LASHPAC: compact mascara. Three shades. $1.

TWEEZETTE: to arch your brows painlessly. $1.

Kurlash

THE KURLASH COMPANY, Rochester, New York
GENTLEMEN: Here's one dollar. Please send Kurlash and a copy of your booklet, "Fascinating Eyes." In Canada, Kurlash Company of Canada, Toronto.

*Name*_____ *Street*_____

*City*_____ *State*_____

The Battle for News

(*Continued from page 84*)

the stories appearing in the press. He's probably the Good Will Ambassador of Newspaperdom.

"I simply happened to be born with a nose for news," said Mr. Kaltenborn.

He keeps his program up to the minute by reading, by talking to people and by spending three months of each year in those foreign countries where news is in the making.

He likes people. When he is going, say, to Washington, for a conference with a group of senators, he talks to the people he meets on the train; to the waiter in the dining car, to the taxi driver who takes him from the train to the hotel, to the bell hop; to traffic cops, waitresses, society women, small shop keepers and leaders in industry.

He succeeds in his mission, too. A majority of his listeners write that they enjoy reading the newspapers much more after listening to him talk. They say that he explains what the more important stories really mean, so they follow up developments on subjects about which he has spoken.

A few rough notes are all that he brings to the studio. Before coming to the station, he picks out the most important news stories, and brings his great fund of knowledge and his personal experience to bear. "It's much the same as newspaper work," he says. "One takes the news leads and builds them up. That's really all there is to it."

Sounds simple, doesn't it?

NOW to go from radio's editor to its "feature writer" or columnist. Don't make the mistake of calling him a news broadcaster, as we did.

"There aren't any news broadcasters," says Lowell Thomas. Then he amplified his statement. "Of course, there may be a few, giving local news over small stations, but on the networks, we're really entertainers. That's the way *I* prefer to be labeled."

Lowell Thomas has been a public speaker since he was five years old, has done newspaper work since he was eleven. He has taught in four colleges and universities, among them Princeton. He's had more than 4,000 students. He has given one of his talks approximately 4,000 times. He spoke daily for six months to a million listeners at the Royal Opera House in London and then went on a world tour, everywhere from Halifax to Singapore. So he knows what the public likes to hear.

"Talks," he says, "should be sprinkled with nonsense, with here and there a thrill, perhaps a sob. My talks are planned as entertainment, not education."

About half past three in the afternoon he starts preparing the material he will deliver over the NBC network that evening.

His radio scripts are broadcast just as he writes them. His wide experience enables him to get his material right the first time. He makes it take the right length of time by having a couple of pages of short subjects to use for fillers at the end.

Lowell Thomas has written seventeen books, all of which are fact stories of adventure. They cover everything from "With Lawrence in Arabia" to "Count Luckner, the Sea Devil."

Edwin C. Hill, too, is really a news commentator rather than a news broadcaster. He doesn't just give the headlines, he takes you right down to the fundamentals which underlie the major happenings of the day. His program, however, is based on the premise that people like to listen to colorful, dramatic stories, as well as to the outstanding news events of the times.

Mr. Hill holds forth in one of the tiniest of the CBS studios. Even the microphone looks as though it has been crowded in. We caught him there a few minutes before he was to go on the air.

Those fifteen-minute programs of Hill's each take him a full day of research and four hours of solid writing and rewriting to prepare. He has a library of some three thousand volumes.

Travel is his hobby, and of course most of his books deal with the earth's queer corners. He has books about Africa, China, the Gobi Desert, the Grand Chaco, all the places whose names are associated with mystery and romance.

Mr. Hill has risen rapidly in public favor, until many consider him as the "head man" in his particular field of radio work. It's probably because he bases his broadcasts on the idea that people love stories. He has worked out a formula for his program. Next time you hear him on the air, listen. Analyse what he says. See how he adheres to this scheme:—

First he "hits" his audience with some timely topic of general interest. Then he finds an amusing angle to his story and tells about it. Next he plays up some emotional appeal or introduces a touch of sentiment. And, finally, he concludes his talk with an item of dramatic value, such as the recrudescence of dueling in Germany.

He certainly has a broad enough background for his talks. He has visited practically every foreign power of major importance, and has discussed world affairs with such men as Ramsay MacDonald, Lloyd George, Mussolini, Laval, Poincare, Briand and Stresemann. To his discussions of economics he brings experience gained in writing hundreds of Wall Street stories for his paper.

FREDERIC WILLIAM WILE, who runs his own news service bureau in Washington, D. C., also denies being a "newscaster." He points out that in his talks over the Columbia Broadcasting System, he gives analyses of the high spots in the political activities of the nation's capital.

Although he's thoroughly familiar with the subject, it takes him about three hours to get his fifteen minute script dictated and rewritten. Sometimes he goes over it six times. He always talks from a typed copy, because he feels that it makes for accuracy and conciseness. The only exceptions are his occasional "spot news" broadcasts, such as inaugurations, conventions and the like.

Fred Wile is probably the Daddy of Them All, as far as his particular type of broadcast is concerned. He's been at it since 1923, when officials of the Radio Corporation of America, attracted by his column in the Washington Star, invited him to speak over WRC, the Washington station they then owned. He has continued to talk on the same subject for nearly ten years, the last four at CBS.

Among the rest of the radio news boys is CBS's Roake Carter who calls himself a news "editorialist." He's thirty-three years old, the son of English-Irish parents. He served with a coast patrol squadron of the Royal Air Force during the World War and until 1919, after which he took up newspaper work and traveled widely. In 1921 he came to Philadelphia, where he worked on a local paper. Carter has been broadcasting two years, but has been nationally known only since reporting the Lindbergh case from Trenton.

David Lawrence, whom you know as editor of the United States Daily, is a veteran as far as radio reporting is concerned. He is forty-four years old has been in Washington for twenty-two years and on the air for five. A deep student of government affairs, he is also Chairman of the United States Society, an organization devoted to spreading a knowledge of government

William Hard, also of the NBC, explains his success both simply and modestly. He says, "It is difficult for a writer to be a broadcaster. Broadcasting is not writing something and then reading it. Broadcasting is talking. I am somewhat helped by the fact that I seldom stop talking. When I go to the microphone I simply continue."

Hard is a Washington newspaper correspondent, a friend of senators, congressmen and other government officials of both parties, and has traveled through Ireland, France, Italy, Austria, Hungary, Germany and Poland in pursuit of news. His education was received both here and in England.

Today's increased demands should produce some new newscasting aces. Who will they be? Trained news sleuths or announcers with a gift of gab. In any case, they must be good

Programs Day by Day

(Continued from page 85)

(WEDNESDAY)
WABC, WGR, WCAO, WKRC, WNAC, WHK, CKLW, WCAU-W3XAU, WJSV, CFRB.

7:15 EST (¼)—Gems of Melody. John Herrick, baritone; Harold Sanford's Orchestra. (Father Johns.)
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WCKY. **6:15 CST**—KSO, WENR, KWCR, KWK, KOIL.

7:30 EST (¼)—Lum and Abner. (Same as Tuesday.)

7:30 EST (¼)—Music On the Air. Guest stars. (For network see Monday at same time.)

7:30 EST (¼)—Buck Rogers. Fantastic drama of 25th Century.
WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJSV, CKLW.

7:30 (¼)—Potash and Perlmutter. Humorous sketch.
WJZ, WBAL, WMAL, WHAM, KDKA, WGAR, WCKY, WJR, WSYR. **6:30 CST**—WLS.

7:45 EST (¼)—Boake Carter. News commentary of an English-American journalist.
WABC, WCAO, WNAC, WGR, WHK, CKLW, WCAU-W3XAU, WJAS, WJSV. **6:45 CST** — WBBM, KMBC, WHAS, KMOX, WCCO.

7:45 EST (¼) — Irene Rich. Chats on Hollywood. (Welch.)
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, KDKA, WCKY. **6:45 CST**—WMAQ, WMC, WSB, WSMB.

7:45 EST (¼)—The Goldbergs. Jewish dramatic sketch.
WEAF, WTAG, WSAI, WEEI, WJAR, WCSH, WFBR, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ. **6:45 CST**—WOW, WDAF, WENR.

8:00 EST (½)—Bert Lahr, swift comedy with his heckling child Rasputin; George Olsen's Orchestra. (Standard Brands.)
WEAF, WTIC, WEEI, WJAR, WCSH, WLIT, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WTAG, WCKY, CFCF, CRCT. **7:00 CST**—WLS, KSD, WOW, WDAF, WOC, WHO.

8:30 EST (¼)—Dangerous Paradise. Dramatic sketch with Elsie Hitz and Nick Dawson. (Woodbury.)
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, CFCF. **7:30 CST**—WLS, KWCR, KSO, KWK, WREN, KOIL.

8:30 EST (1)—Albert Spalding, one of the world's greatest violinists. Also Conrad Thibault, baritone, and Don Voorhees Orchestra. (Centaur Co.)
WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WORC, CFRB, CKAC, WCAO, WFBL, WHK, WJSV, WKRC, CKLW. **7:30 CST** — WBBM, WOWO, KFAB, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBRC, WCCO, WDOD, WDSU, WFBM, WGST, WHAS, WLAC, WMT, WREC. **6:30 MST**—KLZ, KSL. **5:30 PST**—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.

8:30 EST (½)—Waltz Time. Frank Munn, tenor; Abe Lyman's Orchestra.
WEAF, WTAG, WJAR, WCSH, WLIT, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WSAI. **7:30 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF.

8:45 EST (¼)—Red Davis. Dramatic sketch with Curtis Arnall.
WJZ, WBAL, WBZ, WBZA, WSYR, WHAM, KDKA, WJR. **7:45 CST**—WLS.

9:00 EST (¼)—Philadelphia Symphony Orchestra, direction Leopold Stokowski.
WABC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDRC, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOC, CKLW. **8:00 CST**—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WLAC, WMT, WOWO, WREC. **7:00 MST**—KLZ, KSL. **6:00 PST**—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.

9:00 EST (½)—Ipana Troubadours. Frank Black's Orchestra with intriguing arrangements; Fred Hufsmith, tenor; guest artists.
WEAF, WTAG, WJAR, WCAE, WTAM, WWJ, WSAI, WCSH, WLIT, WFBR, WRC, WGY, WBEN, WRVA, WIS, WJAX, WIOD. **8:00 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF, WSM, WMC, WSB, WAPI, WSMB, KVOO, WKY, WFAA, WBAP, KPRC, WOAI, KTBS, KTHS, WTMJ, KSTP. **7:00 CST**—KOA, KDYL. **6:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

9:00 EST (½)—Warden Lawes acts in drama of 20,000 Years in Sing Sing.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WCKY. **8:00 CST**—WLS, KWCR, KSO, KWK, WREN, KOIL.

9:15 EST (¼)—Kate Smith's Swanee Music.
WABC and a Columbia network.

9:30 EST (½)—John McCormack, tenor.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WCKY. **8:30 CST**—WENR, KWCR, KSO, KWK, WREN, KOIL. **7:30 MST**—KOA, KDYL. **6:30 PST**—KGO, KFI, KGW, KOMO, KHQ, KDYL.

9:30 EST (½)—Pa-a-a-ging Philip Morris. Phil Duey's mellow baritone and sweeping tempo of Leo Reisman's Orchestra.
WEAF, WTAG, WJAR, WCSH, WLIT, WFBR, WRC, WBEN, WCAE, WTAM, WWJ, WSAI. **8:30 CST**—WMAQ, KSD, WOW, WDAF, WTMJ, KSTP.

9:30 EST (½)—Empty-headed Gracie Allen; helpless George Burns for chuckles. Guy Lombardo's Royal Canadians for satin-smooth rhythms.
WABC, WADC, WOKO, WCAO, WJSV, WNAC, WKBW, WKRC, WHK, WBIG, CKLW, WDRC, WCAU-W3XAU, WJAS, WORC. **8:30 CST** — WGN, WOWO, WFBM, KMBC, KTRH, WCCO, KOMA, KTSA. **7:30 MST**—KLZ, KSL. **6:30 PST**—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC.

10:00 EST (½)—The Old Gold Program. Moran and Mack, lazy rib-tickling; Fred Waring's fascinating orchestra and chorus. "Melow as a cello."
WABC, WADC, WOKO, WCAO, WNAC, WCAU-W3XAU, WEAN, WSPD, WQAM, WDAE, WLBZ, WBT, WLBW, WHP, WMBG, WHEC, WORC, WKBW, WKRC, CKLW, WDRC, WJAS, WFBL, WJSV, WDBO, WPG, WICC, WCAH, WBIG, WFEA, WDBJ, WTOC, WMAS. **9:00 CST**—WBBM, WOWO, WFBM, WMBC, WHAS, KMOX, WGST, WBRC, WDOD, KRLD, KTRH, KLRA, WREC, WISN, WCCO, WLAC, WDSU, KOMA, WMBD, KTSA, WIBW, WACO, WMT, KFH, KSCJ, WNAX, WKBH. **8:00 MST**—KVOR, KLZ, KSL. **7:00 PST**—KFRC, KDB, KOL, KFPY, KWG, KVI, KOH, KERN, KMJ, KHJ, KOIL, KFBK, KGB.

10:00 EST (½)—Corn Cob Pipe Club of Virginia. Barnyard music; male quartet.
WEAF, WTIC, WTAG, WTAM, WLW, WCSH, WRC, WGY, WCAE, WEEI, WFBR, WLIT, WBEN, WWJ, WJR. **9:00 CST**—WEBC, WDAY, KFYR, KSTP, WENR, KSD, WOC, WHO, WOW, WDAF, WTMJ, WIBA. **8:00 MST**—KOA, KGIR, KGHR, KDYL. **7:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

10:30 EST (¼)—Alexander Woollcott, "The Town Crier". Intriguing story teller.
WABC, WADC, WOKO, WCAO, WPG, WBIG, WMBG, WTOC, WHK, CKLW, WDRC, WQAM, WCAH, WHP, WDBJ, WJAS, WSJS, WEAN, WSPD, WDBO, WLBW, WFEA, WHEC, WORC. **9:30 CST**—WFBM, KMBC, WHAS, WGST, WBRC, WREC, KOMA, WIBW, WMT, WDOD, KRLD, KTRH, KLRA, WLAC, WDSU, WMBD, WACO. **8:30 MST**—KVOR, KLZ.

10:30 EST (½)—National Radio Forum. Oliver Owen Kuhn presents prominent legislators.
WEAF, WTAG, WEEI, WJAR, WBEN, WTAM, WCAE, WWJ, WGY, WCSH, WTIC, WFBR, WRC, WSAI, CFCF, WRVA, WWNC, WIS, WJAX, WIOD, WFLA. **9:30 CST**—WMAQ, KSD, WOC, WHO, WOW, WIBA, KSTP, WEBC, WDAY, KFYR, WSM, WSB, WMC, WJDX, WSMB, KVOO, WFAA, WKY, KPRC, KTBS, WOAI, KTHS. **8:30 MST**—KOA, KDYL. **7:30 PST**—KGO, KFI, KGW, KOMO, KHQ.

10:45 EST (¼)—Myrt and Marge. Serial sketch.
9:45 CST—KOMA, WBBM, WFBM, KMBC, WBRC, WREC, WLAC, WHAS, KMOX, WGST, KLRA, WCCO, WDSU. **8:45 MST**—KLZ, KSL. **7:45 PST**—KGB, KFRC, KDB, KOL, KFPY, KWG, KERN, KMJ, KHJ, KOIN, KFBK, KVI.

11:00 EST (¼)—Amos 'n' Andy. Pepsodent's blackface comedians.
10:00 CST — WMAQ, WENR, KWK, WREN, KTHS, WKY, WDAF, KOIL, WFAA, KSTP, KPRC, WSM WMC, WSB, WSMB, WOAI. **9:00 MST**—KOA, KDYL. **8:00 PST**—KGO, KGW, KFI, KOMO, KHQ. (See also 7:00 P. M. EST.)

11:15 EST (¼)—Columbia News Service.
WABC, WCAO, WAAB, CKLW, WDRC, WJAS, WEAN, WSPD, WJSV, WQAM, WDBO, WDAE, WPG, WLBW, WBIG, WHP, WFEA, WTAR, WMBG, WDBJ, WTOC, WSJS, WORC, WKBN, WIP, WMAS. **10:15 CST**—WFBM, KMBC, WGST, WDOD, KTRH, KLRA, WREC, WISN, WCCO, WODX, WLAC, WDSU, KTSA, KFH. **9:15 MST**—KVOR, KLZ.

11:15 EST (¼)—Lum and Abner. Sketch of two country storekeepers.
WLIT. **10:15 CST**—KSD, WOC, WHO, WTMJ, WDAF, WENR, WKBF.

11:30 EST (¼)—Edwin C. Hill. "The Human Side of the News."
8:30 PST—KERN, KMJ, KHJ, KOIN, KFBK, KBG, KFRC, KDB, KOL, KFPY, KWG, KVI, KLZ, KSL.

(Continued on page 89)

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peds TRADE MARK REG.
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Radio Sound Effects Exposed

(*Continued from page 39*)

and I see that it's merely a fellow crunching shoes in a pan of corn flakes. The effect is that of footsteps on gravel.

In he goes, and the door slams. It's not a studio door, but a wooden door set in a frame that has been brought to the studio for this program.

Look at that fellow slapping leather with a stick. Could that be the pistol shot we just heard? That's it.

Like all good dramas—the kind that parents don't want children to listen to—we must have action. So as our hero shoots to defend himself (he musn't shoot under any other circumstance), the old villain throws an explosive of some sort. The cabin bursts into flames. Fire shoots skyward, burning and crackling and sizzling and—well, whatever else fire does in mystery dramas.

But look to our table of element conquerors. There stands that same fellow crushing a lot of cellophane. And he's got to crush a lot for this fire. It's a big one.

In the excitement, our hero and his Nell escape and the flames die (the man is running out of paper).

As they escape they hear the cabin fall under the burnt timbers. And back in that same old corner, a wooden basket—the sort in which you buy grapes and peaches and apples—is being crushed in front of a microphone.

And as the cabin collapses, we hear the breaking of glass as windows fall. That's a hammer being dropped into a box of cracked glass.

OUTSIDE, safe and nearing home, the weather is kind to our characters. The sun is out and the birds are singing. And doesn't that man look funny standing there blowing on water whistles. But if we must have birds we must have them. And he blows on one and blows on another and so on until the larks, the sparrows, the robins and all the other birds have had their say.

The couple now hear the family dog barking a welcome. It's Bradley Barker (yes, that's his real name) standing at a mike barking with all his heart for so many dollars per bark. That happens to be Bradley's specialty. When they want dogs, they call him. He substitutes now and then for cats and cows and horses and chickens and such. But tonight it's a dog they want.

In the house they go. Another dog lies tapping his tail on the floor. It's really a man tapping his forehead with a padded stick. And so, safe at last, they turn on the phonograph which is the orchestra's excuse to come in and play a ditty or two. There must be music, you know.

Again the music fades and outside in the fields we hear a threshing machine. (It's in the country, you see.) But again it's a combination of intricate machinery and a baby's rattle making the noise. A horse gallops by the open window. It's a man slapping his chest with both hands. A little dog yelps into the microphone—or so it sounds—but it's really a rosined string being pulled through the bottom of a tin pail. That fellow better watch his stuff. If it's a big pail, he'll get the roar of a lion. And lions don't roam in this neck of Nell's woods.

Outside bees are swarming and buzzing their buzz, while Mr. Sound Man does it with a little toy horn.

It's getting late and our hero must go home. Otherwise how can the story ever end? And time on the air costs lots of money. So he leaves, and that door that leads nowhere except through that frame which is slammed, and Nell hums a tune which the orchestra takes up with enthusiasm.

Now, the number is over. Up steps the announcer in his double-breasted suit (they always wear double-breasted suits) to a stand on which is a little red light. That light is his signal that the program is "on the air." From a sheaf of papers in his hand, he reads. And he tells you that this program of Nell and her hero came to you through the courtesy of Ipsy Wipsy Tooth Paste and proceeds to expound the merits of this paste, telling you that Nell and the boy friend will be back next week at the same time, and then—he's only got four seconds to go—comes the words: "This is the So-and-So Broadcasting Company."

That sentence is the cue to a couple of men sitting behind a glass window to shut the program off for station announcements all over the country.

These men, by the way, on the other side of that glass window, are busy throughout the program turning dials and throwing switches and making funny signs to the people in the studio. You see they're the engineers and they must tone down the harsh and loud parts, tone up the too soft parts and see that all goes smoothly. Microphones are sensitive things, and every sound that goes into them must be controlled. And those funny signs the men make are signals to the actors and musicians to sing or talk louder or softer or to stand further away from the mike or to stand closer and all of those things.

And so another broadcast is over. Over in the corner the sound man packs up his doo-dads and what-have-you's preparatory to going home, bed and a well-earned rest. Tomorrow may be worse. Maybe it will be a zoo or a World War scene. So it goes, day after day after day, week after week.

Another Great Contest!

(*Continued from page 43*)

If you're a radio fan, you know that the dumb daisy named Janie doesn't know the facts of life. Nor the facts of radio.

Then, consider this. Would you like to have a palatial chamber in New York's gorgeous Roosevelt Hotel where an elevator ride will bring you both fine food and an earful of Reggie Childs' foot-tickling music? Wouldja? Or would sending your voice crackling over the land through a network broadcast give a jolt to your jaded nervous system and make you forget about the hubby and kiddies? Does the thought of a trip to the top of the Empire State building make your spine curl just a trifle? Could you sit and listen to a load of Cab Calloway's hi-de-hiking at the world's maddest, baddest midnight show, the famous Cotton Club? Does the notion appeal of swapping yarns with your favorite star, of meeting and eating and sleeping in the world's greatest city, going to broadcasts and seeing the brightest lights along the Great White Way?

Then read those rules and read "What You Must Do." Get a paper, a pencil, add a dash of imagination and set until you cool off. Then write Janie a letter. Correct her mistakes, name your favorite star and why you want to meet His or Her Highness. Spend three cents for a stamp, give your entry to the mailman, and say a tiny prayer.

Somebody's got to win this glory trip to the big town. Sixty others are bound to win enough money to keep them in cigarettes until the boy friend drops in again.

No matter whether you entered last month's contest or not, here's a brand spanking new opportunity. Each month is a separate contest. If you didn't win last month, you've got a fresh chance now. If you know your radio boners, you can turn that knowledge into cold cash or a three-day slice of the Life of Riley. Write your entry now! Send it to RADIO STARS January Boner Contest. Have you our new address? It's 149 Madison Avenue, N. Y., N. Y. On your mark—get set—go!

Programs Day by Day

(Continued from page 87)

THURSDAYS

(December 7th 14th, 21st and 28th)

6:45-7:00-7:20-7:45-8:00 A. M. EST—Tumble out! Arthur Bagley's Tower Health Exercises.
WEAF, WEEI, WFI, WGY, WBEN, WCAE, CRCT. (WRC on 7:30.)

8:30 EST (½)—Cheerio. Early morning optimism in inspirational talk and music.
WEAF, WRC, WGY, WBEN, WTAG, WEEI, WWNC, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WJAX, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, CFCF, WFLA. **7:30 CST**—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAI, KTBS, WAPI.

9:15 EST (¼)—Goldy and Dusty and the Silver Dust Twins. Songs and patter.
WABC, WOKO, WGR, WFBL, WHEC, WORC, WDRC, WCAU-W3XAU, WJAS WHP, WWVA, WMAS.

9:45 EST (¼)—The Mystery Chef removes drudgery from cooking.
WABC, WCAU-W3XAU, WEAN, WJAS, WKBW, WNAC, WADC, WCAO, WFBL, WSPD.

10:15 EST (¼)—Clara, Lu 'n' Em. Chatter, chatter, chatter.
WJZ, WBAL, WBZ, WPTF, WJAX, WBZA, KDKA, WGAR, WWNC, WHAM, WJR, WCKY, WRVA, WIS, WFAA. **9:15 CST**—KWK, WREN, KOIL, WTMJ, WSM, WJDX, KPRC, WKY, WMC, WSB, WAPI, WSMB, KSTP, KVOO, WOAI, WGN, WFAA. **8:15 MST**—KOA.

10:15 EST (¼)—Visiting with Ida Bailey Allen's Radio Home Makers.
WABC, WADC, WOKO, WDBO, WBIG, WDBJ, WSJS, WCAO, WAAB, CKLW, WCAH, WHP, WHEC, WORC, WJAS, WSPD, WQAM, WLBW, WMBG, WTOC. **9:15 CST** — KMBC, WHAS, WGST, WBRC, WREC, WLAC, KOMA, WSBT, WMT, WDOD, WTAQ, KTRH, KLRA, WSFA, WDSU, WMBD, WACO, KFH. **8:15 MST**—KVOR, KLZ.

10:30 EST (¼)—Carson Robinson's Crazy Buckaroos. Hill-billy and cowboy music.
WABC, WAAB, WCAU, WDRC, WEAN, WICC, WJAS, WKBW, WOKO, WCAH, WCAO, WFBL, WHK, WJSV, WSPD. **9:30 CST**—KMBC, WCCO.

10:30 EST (¼)—Today's Children. Dramatic sketch.
WJZ, KDKA, WJR, WMAL, WSYR, WCKY, WRVA, WPTF, WBZ, WJAX, WFLA, WBAL, WBZA. **9:30 CST**—KWCR, KSO, KWK, WREN, KOIL, WTMJ, WEBC, WKY, WBAP, KPRC.

10:45 EST (¼)—Magic Moments. Pollock and Lawnhurst, piano duo; Marcella Shields and Frank Scanlon, comedy; Jane Ellison, cooking talk. (Borden.)
WJZ, WBZ, WBZA, WBAL, WGAR, WMAL, WSYR, WHAM, KDKA, WJR. **9:45 CST**—KYW, KWCR, KSO, KWK, WKY, WOAI, WMC, KVOO, KPRC, WREN, KOIL, WTMJ, WSM, WSB, WSMB, WBAP, WEBC, WAPI, KTHS, KSTP. **8:45 MST**—KOA, KDYL.

11:00 EST—Home economics. Mary Lee Tabor. (Pet Milk).
WBT, WCAH, WCAO, WDAE, WDBO, WHK, WJSV, WKBW, WLBW, WQAM, WSPD, WTAR, WTOC, CKLW. **10:00 CST**—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WDOD, WDSU, WGST, WHAS, WLAC, WMBD, WODX, WOWO, WREC, WSFA. **9:00 MST**—KLZ.

11:30 EST (¼)—Tony Wons, scrapbook philosopher. Two piano team.
WABC, WCAO, CKLW, WEAN, WJSV, WNAC, WGR, WCAU-W3XAU, WFBL, WMBG, WKRC, WHK, WJAS, WSPD, WDBJ. **10:30 CST**—WBBM, WOWO, KMBC, WGST, WHAS, KMOX, WCCO.

12:00 Noon EST (¼)—Commodores Male Quartet with Gene Arnold.
WJZ, WBAL, WMAL, WCKY, WSYR, WGAR, WHAM, WBZ, WJR, KDKA, WBZA. **11:00 A.M. CST**—WENR, KWK, KSO, WREN, KWCR, KVOO, WBAP, KPRC, WOAI. **10:00 MST**—KDYL, KOA.

12:00 EST (¼)—What? Another two piano team? Yep, with Cheri Kay and the Merry Macs.
WGY, WBEN, WTAM, WSAI. **11:00 A.M. CST** — WMAQ, WOW, WDAF, WKBF.

12:00 EST (¼)—The Voice of Experience. Upset folk write him.
WABC, WCAO, WNAC, WJAS, WGR, WKRC, WHK, WEAN, CKLW, WDRC, WCAU-W3XAU, WJSV. **11:00 A. M. CST**—WBBM, KMBC, WHAS, KMOX. **10:00 MST**—KLZ, KSL. **9:00 PST**—KFRC, KDB, KOL, KFPY, KWG, KVI, KERN, KMJ, KHJ, KOIN, KFBK, KGB.

12:30 P.M. EST (5 min.) News Flashes. (General Mills.)
WABC, WCAU-W3XAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **11:30 A.M. CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

12:30 EST (1)—National Farm and Home Hour. Guest speakers; Walter Blaufuss' Homesteaders Orchestra.
WJZ, WBAL, WBZ, WBZA, WIOD, WRVA, WPTF, WHAM, WJR, WSYR, WWNC, WFLA, WIB, KDKA, WLW, WCKY, WIS, WJAX, WMAL, WGAR. **11:30 A.M. CST**—KYW, KWK, KWCR, WREN, KOIL, WDAY, WIBA, KSTP, WEBC, KFYR, WSM, WSB, WAPI, WJDX, WMC, KTHS, WFAA, KTBS, WOAI, KPRC, WKY, KVOO, WSMB. **10:30 MST**—KOA.

1:00 EST (¼)—Marie, the Little French Princess. Sketch of youthful royalty.
WABC, CKLW, WKRC, WCAU-W3XAU, WHK. **12:00 CST**—WBBM, KMBC, KMOX, WGST, WDSU. **11:00 A.M. MST**—KSL. **10:00 PST**—KFBK, KGB, KFRC, KDB, KOL, KGW, KERN, KMJ, KHJ, KOIN, KFPY, KVI.

1:30 EST (¼)—Easy Aces. Sketch of contract in marriage and cards.
WABC, WCAO, WCAU-W3XAU, WKBW, WHK, CFRB, CKLW. **12:30 CST**—WBBM, KMBC, KMOX, WCCO. **11:30 A.M. MST**—KLZ, KSL. **10:30 PST**—KOIN, KFBK, KGB, KFRC, KOL, KGW, KERN, KMJ, KHJ, KDB, KFPY, KVI.

1:45 EST (¼)—Painted Dreams.
WABC, WCAU-W3XAU, WJAS, WHK, CKLW. **12:45 CST**—WOWO.

2:00 EST (¼)—Just Plain Bill. Homely skits of small-town barber.
1:00 CST — KMBC, KMOX, WCCO, WFBM. **12:00 Noon MST**—KLZ, KSL. **11:00 A.M. PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

2:30 EST (½)—Ann Leaf at the Organ.
WABC, WADC, WNAC, CKLW, WJAS, WSPD, WDBO, WICC, WLBW, WFEA, WMBG, WHEC, WOKO, WCAO, WHK, WDRC, WEAN, WQAM, WPG, WCAH, WBIG, WREC, WDBJ, WTOC, WSJS, WORC, WIP. **1:30 CST**—WFBM, KMBC, WGST, WBRC, WDOD, KRLD, WTAQ, KTRH, KLRA, WISN, WCCO, WSFA, KFH, WLAC, WDSU, WSBT, WIBW, WACO, WMT. **12:30 MST**—KVOR, KLZ.

4:00 EST (¼)—Betty and Bob. "I Love You Truly" sketch.
WJZ, WBZ, WGAR, WBZA, WBAL, WHAM, KDKA, WLW, WJR. **3:00 CST**—WLS, KWK, KOIL.

4:30 EST (½)—Woman's Radio Review, Claudine Macdonald; Littau Orchestra. Some women hold parties just to listen.
WEAF, WTAG, WJAR, WGY, WCSH, WIS, WTAM, WSAI, WFBR, WFI, WWJ, WIOD, WCAE, WRC, WBEN, WRVA, WWNC, WFLA. **2:30 CST**—KSD, WOW, WDAF, WOC, WHO, KYW.

4:30 EST (5 min.)—News flashes.
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **3:30 CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

5:00 EST (¼)—Skippy. Skits of a skittish lad.
WABC, WOKO, WCAO, WAAB, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WEAN, WFBL, WSPD, WJSV, WHEC, CFRB. (See also 6:00 P.M. EST.)

5:30 EST (¼)—The Singing Lady. Soft sweet voice in song and story.
WJZ, WBAL, WBZ, WBZA, CFCF, KDKA, CRCT, WLW, WHAM, WGAR, WJR, WRVA, WIS, WWNC, WJAX (WBBM on 5:30 CST.)

5:30 EST (¼)—Jack Armstrong. All American Boy.
WABC, WOKO, WCAO, WNAC, WGR, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WHEC. (See also 6:30 P.M. EST.)

5:45 EST (¼)—Little Orphan Annie. Childhood playlet.
WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCF, WLW, WGAR, WJR, WRVA, WWMC. (See also 6:45 P.M. EST.)

6:00 EST (½)—Xavier Cugat's Waldorf-Astoria dinner music.
WEAF, WTAG, WCSH, WWJ, WSAI, WWNC, WIS, WJAX, WIOD, WCAE. (WJAR, WBEN on 6:15, WRC, WGY, WTAM, WRVA off 6:15). **5:00 CST**—WMAQ, KSD, WIBA, KSTP, WEBC, WKY, KVOO, KFYR, WSB, WMC, WJDX, WSMB, WFAA, KPRC, KTBS, WOAI, KTHS, (WOC, WHO, WAPI, WDAY on 5:15. WOW off 5:15.)

6:00 EST (¼)—Buck Rogers bucks perils of future.
WABC, WAAB, WCAU-W3XAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJSV, CKLW. (See also 7:30 P.M. EST.)

6:00 EST (¼)—Skippy. Sketch for children.
5:00 CST—WBBM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 P.M. EST.)

6:15 EST (¼)—Bobby Benson and Sunny

(Thursday, continued on page 93)

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LIFE is too short to let one evening after another be spoiled by heartburn, gassy fullness and sour stomach. Do as millions do, keep a roll of Tums on hand in purse or pocket. Tums contain no soda or water soluble alkalies, only soothing insoluble antacids that pass off undissolved and inert when the acid conditions are corrected. They're refreshing, pleasant. No bad taste, no after-effects. 10c at all drug stores.

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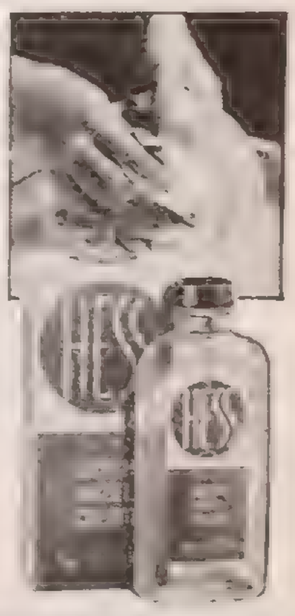

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Our Radio Log

(Continued from page 10)

1,360 KILOCYCLES

California—Long Beach (KGER)		1,000
Illinois—Chicago (WGES)	Sundays	1,000
	Weekdays	500
Indiana, Gary (WJKS)	Days	1,250
	Nights	100
Mississippi—Vicksburg (WQBC)		500
Montana—Butte (KGIR)	Days	1,000
	Nights	500
New York—Syracuse (WFBL)	Days	2,500
	Nights	1,000
South Carolina—Charleston (WCSC)		500

1,370 KILOCYCLES

Arizona—Tuscon (KGAR)	Days	250
	Nights	100
California—Berkeley (KRE)		100
Florida—Tampa (WMBR)		100
Georgia—Atlanta (WJTL)		100
Indiana—Fort Wayne (WGL)		100
Iowa—Des Moines (KSO)	Days	250
	Nights	100
Maine—Augusta (WRDO)		100
Maryland—Baltimore (WCBM)	Days	250
	Nights	100
Massachusetts—Lexington (WLEY)	Days	250
	Nights	100
Michigan—Calumet (WHDF)	Days	250
	Nights	100
Michigan—Detroit (WJBK)		50
Michigan—Jackson (WIBM)		100
Mississippi—Hattiesburg (WPFB)		100
Missouri—Kansas City (KWKC)		100
New Mexico—Clovis (KICA)		100
New Mexico—Raton (KGFL)		50
New York—Buffalo (WSVS)		50
New York—Glens Falls (WGLC)		50
North Carolina—Wilmington (WRAM)		100
North Dakota—Grand Forks (KFJM)		100
Ohio—Mount Orab (WHBD)		100
Oklahoma—Enid (KCRC)	Days	250
	Nights	100
Oklahoma—Oklahoma City (KGFG)		100
Oregon—Marshfield (KOOS)		100
Pennsylvania—Philadelphia (WDAS)	Days	250
	Nights	100
Pennsylvania—Williamsport (WJEQ)		100
Pennsylvania—Williamsport (WRAK)		100
South Dakota—Mitchell (KGDA)		100
Tennessee—Memphis (WHBQ)		100
Texas—Fort Worth (KFJZ)		100
Texas—Galveston (KFLX)		100
Texas—San Angelo (KGKL)		100
Texas—San Antonio (KMAC)		100
Texas—San Antonio (KONO)		100
Vermont—St. Albans (WQDM)		100
Virginia—Danville (WBTM)		100
Virginia—Lynchburg (WLVA)		100
Washington—Everett (KFBL)		50
Washington—Seattle (KVL)		100
Washington—Walla Walla (KUJ)		100
Wisconsin—Racine (WRJN)		100

1,380 KILOCYCLES

Nevada—Reno (KOH)		500
Ohio—Dayton (WSMK)		200
Pennsylvania—Pittsburgh (KQV)		500
Wisconsin—La Crosse (WKBH)		1,000

1,390 KILOCYCLES

Arizona—Phoenix (KOY)	Days	1,000
	Nights	500
Arkansas—Little Rock (KLRA)		1,000
Ohio—Cleveland (WHK)		1,000

1,400 KILOCYCLES

Indiana—Indianapolis (WKBF)		500
Indiana—W. Lafayette (WBAA)		500
New York—Brooklyn (WARD)		500
New York—Brooklyn (WBBC)		500
New York—Brooklyn (WFOX)		500
Oklahoma—Chickasha (KOCW)	Days	500
	Nights	250
Utah—Ogden (KLO)		500

1,410 KILOCYCLES

Alabama—Mobile (WODX)		500
Alabama—Montgomery (WSFA)		500
Illinois—Rockford (KFLV)		500
Massachusetts—Boston (WAAB)		500
Michigan—Bay City (WBCM)		500
Texas—Amarillo (KGRS)		1,000
Texas—Amarillo (WDAG)		1,000
Virginia—Roanoke (WRBX)		250
West Virginia—Bluefield (WHIS)		250
Wisconsin—Sheboygan (WHBL)		500

1,420 KILOCYCLES

Alabama—Anniston (WAMC)		100
Alabama—Florence (WNRA)		100
Arizona—Yuma (KUMA)		100
Arkansas—Texarkana (KCMC)		100
California—San Francisco (KGGC)		100
Colorado—Lamar (KIDW)		100
Colorado—Trinidad (KGIW)		100
Delaware—Wilmington (WILM)		100
Georgia—Americus (WENC)		100
Idaho—Sandpoint (KGKX)		100
Illinois—Cicero (WKBI)		100
Illinois—Cicero (WEHS)		100
Illinois—Cicero (WHFC)		100
Iowa—Cedar Rapids (KWCR)	Days	250
	Nights	100
Kansas—Kansas City (WLBF)		100
Kentucky—Paducah (WPAD)		100
Louisiana—Lewisburg (WJBU)		100
Louisiana—New Orleans (WJBO)		100
Maine—Presque Isle (WAGM)		100
Maryland—Cumberland (WTBO)	Days	250
	Nights	100
Massachusetts—Springfield (WMAS)		100
Michigan—Battle Creek (WELL)		50
Michigan—Detroit (WMBC)	Days	250
	Nights	100
Michigan—Ironwood (WJMS)		100
Missouri—Joplin (WMBH)	Days	250
	Nights	100
Nevada—Las Vegas (KGIX)		100
New York—Tupper Lake (WHDL)		100
Oklahoma—Shawnee (KGFF)		100
Oregon—Eugene (KORE)		100
Oregon—Portland (KBPS)		100
Oregon—Portland (KXL)		100
Pennsylvania—Erie (WERE)		100
Pennsylvania—Erie (WLEU)	Days	100
	Nights	250
Pennsylvania—Hazleton (WAZL)		100
South Carolina—Spartanburg (WSPA)	Days	250
	Nights	100
Texas—San Antonio (KABC)		100
Texas—Texarkana (KCMC)		100
Texas—Waco (WACO)		100
Wisconsin—Fond du Lac (KFIZ)		100

1,430 KILOCYCLES

California—Los Angeles (KECA)		1,000
Nebraska—North Platte (KGNF)		500
New Hampshire—Manchester (WFEA)		500
New York—Albany (WOKO)		500
New York—Rochester (WHEC)		500
Ohio—Columbus (WCAH)		500
Pennsylvania—Harrisburg (WBAK)		1,000
Pennsylvania—Harrisburg (WHP)	Days	1,000
	Nights	500

Helen Hayes, shown with John Beal, stage actor, recently broadcast part of M-G-M's "Night Flight" on the air.

Tennessee—Memphis (WNBR)		500

1,440 KILOCYCLES

California—Oakland (KLS)		250
Illinois—Peoria (WMBD)	Days	1,000
	Nights	500
Illinois—Quincy (WTAD)		500
New York—Albany (WOKO)		500
New York—Rochester (WHEC)		500
North Carolina—Greensboro (WBIG)	Days	1,000
	Nights	500
Pennsylvania—Allentown (WCBA)		250
Pennsylvania—Allentown (WSAN)		250
Texas—Houston (KXYZ)		250
Wyoming—Casper (KDFN)		500

1,450 KILOCYCLES

Georgia—Athens (WTFI)		500
Louisiana—Shreveport (KTBS)		1,000
Massachusetts—Fall River (WSAR)		250
New Jersey—Jersey City (WHOM)		250
New Jersey—Hackensack (WBMS)		250
New Jersey—Newark (WNJ)		250
Ohio—Cleveland (WGAR)	Days	1,000
	Nights	500

1,460 KILOCYCLES

Minnesota—St. Paul (KSTP)	Days	25,000
	Nights	10,000
Virginia—Alexandria (WJSV)		10,000

1,470 KILOCYCLES

Tennessee—Nashville (WLAC)		5,000
Washington—Spokane (KGA)		5,000

1,480 KILOCYCLES

New York—Buffalo (WKBW)		5,000
Oklahoma—Oklahoma City (KOMA)		5,000

1,490 KILOCYCLES

Kentucky—Covington (WCKY)		5,000

1,500 KILOCYCLES

Arizona—Prescott (KPJM)		100
California—El Centro (KXO)		100
California—Santa Ana (KREG)		100
California—Santa Barbara (KDB)		100
Georgia—Augusta (WRDW)		100
Georgia—LaGrange (WKEU)		100
Georgia—Rome (WFDV)		100
Indiana—Connersville (WKBV)		100
Massachusetts—Boston (WLOE)	Days	250
	Nights	100
Michigan—Lapeer (WMPC)		100
Michigan—Ludington (WKBZ)		100
Minnesota—Moorhead (KGFK)		100
Mississippi—Kosciusko (WHEF)	Days	250
	Nights	100
Missouri—Grant City (KGIZ)		100
Nebraska—Scottsbluff (KGKY)		100
New York—Binghamton (WNBF)		100
New York—Brooklyn (WMBQ)		100
New York—Brooklyn (WCNW)		100
New York—Woodside (WWRL)		100
Pennsylvania—Philadelphia (WPEN)	Days	250
	Nights	100
Pennsylvania—Pittsburgh (WWSW)	Days	250
	Nights	100
Tennessee—Bristol (WOPI)		100
Texas—Austin (KNOW)		100
Texas—Corpus Christi (KGFI)	Days	250
	Nights	100
Texas—Tyler (KGKB)		100
Vermont—Rutland (WSYB)		100
Washington—Wenatchee (KPQ)		100

Canadian Stations

(Arranged according to frequency)

540 KILOCYCLES

Ontario—Windsor (CKLW)	5,000

580 KILOCYCLES

Alberta—Edmonton (CHMA)	250
Alberta—Edmonton (CKUA)	500
New Brunswick—Moncton (CRCA)	500
Ontario—Toronto (CKCL)	500

600 KILOCYCLES

Quebec—Montreal (CFCF)	400

630 KILOCYCLES

Prince Ed. Is.—Charlottetown (CFCY)	500
Saskatchewan—Yorkton (CJGX)	500

645 KILOCYCLES

Ontario—Waterloo (CKCR)	50
Quebec—Quebec (CHRC)	100

690 KILOCYCLES

Alberta—Calgary (CFAC)	500
Alberta—Calgary (CJCJ)	500
Ontario—Toronto (CFRB)	10,000

730 KILOCYCLES

Alberta—Edmonton (CJCA)	500
B. Columbia—Vancouver (CKFC)	50
B. Columbia—Vancouver (CKMO)	100
Quebec—Montreal (CKAC)	5,000

780 KILOCYCLES

Manitoba—Winnipeg (CNRW)	5,000
Ontario—Fort Williams (CKPR)	100

880 KILOCYCLES

Manitoba—Winnipeg (CJRW)	1,000
Nova Scotia—Sydney (CJCB)	100
Ontario—Ottawa (CRCO)	1,000
Quebec—Quebec (CKCV)	50
Saskatchewan—Moose Jaw (CJRM)	500

890 KILOCYCLES

Alberta—Lethbridge (CJOC)	100
Ontario—Hamilton (CHML)	50
Ontario—Ottawa (CKCO)	100

910 KILOCYCLES

Manitoba—Winnipeg (CKY)	5,000
Saskatchewan—Saskatoon (CFQC)	500
Saskatchewan—Saskatoon (CNRS)	500

915 KILOCYCLES

Ontario—Kingston (CFRC)	Days	200
	Nights	50

930 KILOCYCLES

Manitoba—Brandon (CKX)	500
Ontario—North Bay (CFCH)	100
Ontario—Prescott (CFLC)	100
Ontario—Preston (CKPC)	100

960 KILOCYCLES

Ontario—Toronto (CRCT)	5,000
Saskatchewan—Regina (CKCK)	500

1010 KILOCYCLES

B. Columbia—Vancouver (CKCD)	200
B. Columbia—Vancouver (CKWX)	100
Nova Scotia—Wolfville (CKIC)	50
Saskatchewan—Regina (CHWC)	500

1030 KILOCYCLES

Alberta—Calgary (CFCN)	10,000
New Brunswick—St. John (CFBO)	100
Ontario—Toronto (CKNC)	500

1050 KILOCYCLES

Nova Scotia—Halifax (CHNS)	500

1100 KILOCYCLES

B. Columbia—Vancouver (CRCV)	500

1120 KILOCYCLES

Ontario—Toronto (CFCA)	500
P. E. I.—Summerside (CHGS)	100
Quebec—Montreal (CHLP)	100

1210 KILOCYCLES

B. Columbia—Vancouver (CJOR)	500
New Brunswick—Fredericton (CFNB)	100
Ontario—Chatham (CFCO)	100

1310 KILOCYCLES

British Columbia—Kamloops (CFJC)	100

1430 KILOCYCLES

British Columbia—Victoria (CFCT)	50

1510 KILOCYCLES

Ontario—Hamilton (CKOC)	500

Lonesome

(*Continued from page 47*)

"But when you get to know the person better, you begin to discover little unworthy things. The person cannot measure up. It isn't his fault. He is only human. But the disappointment at encountering them again and again hurts.

"Actually, those who fall deeply enough in love to marry must blind themselves to the faults of the one whom they adore.

"I do not decry it. I think it is a grand thing to be able to do it. But for me it is impossible. Perhaps some day I will be as blind in love as they are. I hope so, for that is the only way to be happy."

IT is not surprising that Lee Wiley's wild beauty has stirred the jaded pulses of Broadway and Park Avenue. There is an exhilarating freshness about her like a prairie wind spiced with the tang of sage. She could have dates every free hour of her life, if she chose. Men whose names make headlines have sought her out. But instead of accepting their invitations she prefers to remain alone.

She has a curious, direct code of her own. One night when she was dining with Wiley Post, shortly after he had returned from his 'round the world flight in the Winnie Mae, Post was asked to take a bow. Then they asked Lee Wiley to. She refused, because she felt she hadn't done anything to merit it.

"If I'd felt I had," she said, "I'd have been on my feet in a minute. But why should I, a radio singer, take an ovation? It was because I happened to be with Wiley that they wanted me to stand up. Of course people misunderstood, and accused me of putting on an act. But I was never more sincere about anything in my life."

Paradoxically enough, Lee Wiley is only happy when she is singing those sad songs before the microphone.

Singing is as natural to her as breathing. Back in Fort Gibson, Oklahoma, where she lived as a little girl, she used to sing for her friends. When she came to New York on vacations, her friends would make her sing at night clubs.

One night they asked Lee Wiley to sing at the Casino, once the favorite haunt of former Mayor Jimmie Walker. Leo Reisman, playing there with his band, was so struck with her performance he asked her to stay on and sing as a regular job. Then, a few months later when Reisman went on the air, Lee Wiley went along and remained to become a star on the Pond's hour. It was as simple as all that. No struggle, no battles. Everything just handed to her.

She is tremendously sincere about her singing. She never studied before she got a job. Now she works with the best teachers. And it pleases her that a good deal of her fan mail comes from people who are competent judges of good music.

She feels that perhaps, if she could sing all the time she would be quite happy. But that half-hour period is such a long time coming around.

Perhaps some time soon her knight will come a-riding. She hopes so.

THANKS, MR. MYSTERY CHEF

Many of you are wondering what has happened to the Mystery Chef's helpful department in RADIO STARS. Unfortunately for all of us, he has found himself so busily employed this winter (he's broadcasting over the NBC-red network Wednesdays and Fridays at 10:00 a.m., E.S.T. and over the Columbia chain on Tuesdays and Thursdays at 9:45 a.m. E.S.T.) that he had no time left to conduct a magazine department. In addition, he is writing a new cook book which, when it is finished, will be the last word on simplified recipes.

RADIO STARS has been happy to present the Mystery Chef during these past months. We sincerely regret that his other activities have made necessary a termination of his useful department.

You won't want to miss his daily talks on the air. Tune him in on either NBC or Columbia networks.

Quill
THE PERFECT INK FOR YOUR PEN

PERMANENT yet WASHABLE
QUILL INK cannot be chemically eradicated from paper, yet, it washes from hands, rugs, all fabrics, etc., with plain soap and water.
SOLD AT YOUR 10c STORE

$3 EFFECT VIVANI FOR 10¢
FACE POWDER ROUGE CREAMS LOTIONS

350 LITTLE BLUE BOOKS 5¢ EACH
Send postcard for our free catalogue. Thousands of bargains. Address:
LITTLE BLUE BOOK CO., Catalogue Dept., Desk 226, GIRARD, KANSAS

KEEP LAMP & RADIO WIRES OFF FLOOR
New Easy Way

JUSTRITE PUSH-CLIP 10 Cents at KRESGE'S
Amazing invention guarantees neat, quick job. No damage to woodwork. No tools needed. Improve appearance of your rooms—keep all wires off floors with JUSTRITE PUSH-CLIP. *Economical.* Set of eight colored clips to *match* your cords, 10c.

FAT SPOTS VANISH
Win health and a beautiful body with a HEMP MASSAGER.

Takes off fat just where you want. Relieves headaches, nervous tension, sore muscles and many bodily ailments. Only instrument that massages like human hands. Light, convenient, uses no electricity. Order yours direct from this ad.
HEMP MASSAGER
Complete professional set and book on massage. Sent C. O. D. $4.75
CONLEY COMPANY, Inc.
525 1st. Ave. N. Rochester, Minn.

WHO Advises the Lovelorn Adviser?

● All day long she sat at her newspaper desk, answering the love questions of her readers. But who, alas, was to solve her own heart problems?

● Betty Blair (alias Anna Higgins) wanted to know. Did she find out? Learn for yourself in the December 12th SWEETHEART STORIES, which is now at all newsstands.

● Take some good advice. Enjoy the thrill of a good love story! Cast loose from earthly cares today and curl up in a cozy corner with a copy of

Sweetheart Stories
Combined with Cupid's DIARY
10¢

On Sale Now—Everywhere!

The Blushing Brides Adore Him

(*Continued from page 25*)

Wayne is the kind of a chap girls go for. But he has no Valentino angle. He's good-looking, tall, with bronzed face, and friendly blue eyes. He dresses well. An absolute master when he runs his orchestra, he is modest to the point of appearing shy when face to face with his public. He has an aversion to publicity. He has never had a press agent and he makes it hard for those persons whose business it is to record the activities and to reveal the personalities of notables. Newspapers learned about his marriage by accident. When the Waltz King's little Croon Princess, Penelope, was born on Aug. 22, the press was not informed.

Wayne never seeks the spotlight. I think that is one reason why men like him, for his appeal is by no means restricted to girls.

Young husbands are not capitulating to their brides when they take them to see Wayne King. They don't acquiesce, they often lead the way. After all, he represents a pretty decent ideal.

THERE is no accurate evidence as to how many brides pressed about Wayne King to get his autograph (he averaged 500 signatures nightly all summer) but one thing's sure, the green-eyed monster made no headway with their husbands.

Many a newlywed pair, however, availed themselves of the ballroom's send-a-postcard-home service, with the Aragon paying the freight. In three months out of town visitors sent more than 100,000 of these "Having a good time at Wayne King's," missives.

Musically and personally, Wayne King appears to have almost universal appeal. This season the Aragon has become the crossroads of the world, a sort of super Grand Hotel. Turning a few pages of the ballroom register one finds the signatures of men and women from every state of the union; from Nome and Capetown, from Moscow, Buenos Aires, and Peking.

A Canadian government agent, E. J. Brindell, Fort Churchill, on Hudson Bay, last spring travelled four weeks by dog team, water and rail to the King dance emporium to tell him how much his radio music cheered the big he-men of the north woods.

An Oklahoma City woman in a wheel chair appeared at the ballroom to get a glimpse of Wayne. They had to take her up a kitchen service elevator to the second floor. King placed her beside him on the bandstand. This summer parties of more than 100 came from as far distant points as Atlanta and Memphis. One night a group of more than 1,000 Texans came to pay tribute.

The key to King's musical success is inspiration plus hard work.

Even now, in the midst of broadcasts and ballroom schedules, he finds time each week for fifteen hours of study. Five of these are music lessons. Five more are spent working on his own arrangements. And the last five are dedicated to the study of life itself and its philosophy . . . with wife Dorothy and daughter Penelope as teachers.

Too Many Women

(*Continued from page 57*)

And from then on he forgot everybody's phone number but Thelma's.

There are those who say if Abe hadn't been summoned to New York for radio and night club engagements, he and Thelma would have marched to the altar. But New York and Hollywood being situated where they are, the romance just naturally fizzled.

In New York, Abe was living the sort of life he had grown to love. To bed at dawn and up just before sundown. He made the Broadway rounds with a different beauty every night. Peggy Hopkins Joyce, Fifi Dorsay and Harriette Hilliard, to mention a few.

His apartment was the rendezvous of amusement-seeking New Yorkers. Big shots of politics, movies, stage and radio gathered here after the theatre.

Half the people Abe didn't know. Once a stranger slipped in, took a shower, hopped into Lyman's flashiest pajamas and went to bed. Lyman would probably never have known about it, if the fellow hadn't made a commotion the next morning because he couldn't find a new tooth brush! Imagine!

IT'S only natural his pals are men whose ideas of a good time are the same as his own. Jack Dempsey, for one, is his best friend.

They're so much alike, in fact, that they even had the same girl friend at one time. Hannah Williams, the pretty blues singer, was rushed for a while by the two of them. Abe stepped aside and gave up Hannah to Dempsey.

Because he's a very much unattached, eligible male, his name is inclined to be linked with that of every woman with whom he's seen. For instance, when he went to Hollywood last May to fill a movie contract and an engagement at the Cocoanut Grove, he visited Estelle Taylor at her home there. Immediately the gossip writers took that as a cue and circulated reports of Abe's "romance" with Estelle. It gave him a great laugh.

So far he's dodged matrimony, Thelma Todd being the only girl who has placed any sort of claim on him. He's being seen about, however, with this one and that, and a new romance may be on the griddle right now.

Programs Day by Day

(Continued from page 89)

(THURSDAY)

Jim. Buckaroo escapades for the children.
WABC, WOKO, WHP, WORC, WCAO, WNAC, WFEA, WKBW, WDRC, WTAR, WCAU-W3XAU, WJAS, WMBG, WEAN, WFBL, WDBJ, WJSV, WLBZ, WHEC, WBT, WBIG, WSJS.

6:30 EST (¼)—Jack Armstrong. All American Boy.
5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 EST.)

6:45 EST (¼)—Lowell Thomas. Day's news with touch of humor.
WJZ, WBAL, WBZ, WBZA, WJR, WSYR, KDKA, WGAR, WLW, WHAM, CRCT, WLW, WHAM.

6:45 EST (¼)—Little Italy. Sketches of Italian home life.
WABC, WAAB, WCAU, WDRC, WEAN, WHP, WKBW, WOKO, WCAO, WFBL, WHEC.

6:45 EST (¼)—Little Orphan Annie. Childhood playlet.
5:45 CST—WREN, KOIL, KWCR, KPRC, WOAI, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR. (See also 5:45 P.M. EST.)

7:00 EST (¼)—Amos 'n' Andy. Blackface comedy with human touch.
WJZ, WCKY, WJR, WBAL, WBZ, WBZA, KDKA, WLW, WGAR, CRCT, WHAM, WMAL, WRVA, WPTF, WIOD, WFLA. (See also 11:00 P. M. EST.)

7:00 EST (¼)—Myrt and Marge. Two gals trying to get along.
WABC, WADC, WNAC, WJSV, WOKO, WCAO, WGR, WQAM, QKRC, WHK, CKLW, WDBO, WDRC, WCAU-W3XAU, WJAS, WDAE, WEAN, WFBL, WSPD, WBT. **6:00 CST**—KRLD. (See also 10:45 P.M. EST.)

7:15 EST (¼)—Three Musketeers high adventure for all who can hear.
WJZ, WSYR, WHAM, WBAL, WMAL, CRCT, WBZ, WBZA.

7:15 EST (¼)—Billy Batchelor. Children's sketch.
WEAF, WTAG, WJAR, WRC, WGY, WTAM, WWJ.

7:15 EST (¼)—Just Plain Bill, the unpretentious small town barber.
WABC, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJSV, CFRB.

7:30 EST (¼)—Djer Kiss Recital.
WJZ, WBAL, WMAL.

7:30 EST (¼)—Lum and Abner. Cracker Barrel humor sketches.
WEAF, WFBR, WRC, WBEN, WTAM, WTAG, WJAR, WCSH, WEEI, WGY. (WLW on 7:45.) (See also 11:15 P.M. EST.)

7:30 EST (¼)—Buck Rogers bucks perils of future.
WKRC. **6:30 CST**—WBBM, KMOX, WCCO, WFBM, WHAS. (See also 6:00 P.M. EST.)

7:45 EST (¼)—Boake Carter. Pleasant advertising in these news broadcasts.
WABC, WNAC, WCAO, WJSV, WGR, WBT, WHK, CKLW, WCAU-W3XAU, WJAS. **6:45 CST**—WBBM.

7:45 EST (¼)—The Goldbergs. Gertrude Berg, James Waters, others in comedy serial.
WEAF, WTAG, WBEN, WEEI, WJAR, WCAE, WCSH, WFI, WTAM, WFBR, WRC, WWJ, WGY, WSAI, WENR. **6:45 CST**—WOW, WDAF.

8:00 EST (1)—Rudy Vallee, conscientious crooner and master of ceremonies brings you celebrites of stage, screen and radio. Connecticut Yankees orchestra, of course. (Fleischman's Yeast.)
WEAF, WCSH, WRC, WCAE, CRCT, WJAX, WRVA, WTAG, WFI, WGY, WTAM, CFCF, WFLA, WLW, WEEI, WFBR, WBEN, WWJ, WIOD, WJAR, WPTF. **7:00 CST**—WMAQ, KSD, WOC, KSTP, WAPI, WJDX, WSMB, WSB, WDAF, WEBC, WDAY, WSM, WOAI, WBAP, KTHS, KFYR, WHO, WOW, WMC, WKY, KPRC, (WTMJ, KVOO on 7:30.) **6:00 MST**—KDYL, KOA, KTAR. **5:00 PST**—KFI, KGO, KGW, KOMO, KHQ.

8:00 EST (¼)—Elmer Everett Yess. High pressure hilarity.
WABC, WADC, WOKO, WCAO, WNAC, WGR, WEAN, WBIG, WHEC, WKBN, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WFBL, WTAR, WWVA, WMAS, WSPD, WJSV, WQAM, WDBO, WDAE, WICC, WBT, WCAH, WMBG, WORC. **7:00 CST**—WGN, KMBC, WHAS, KMOX, WGST, WBRC, WDOD, KTAT, KTRH, WMT, KSCJ, WREC, WCCO, WSFA, WLAC, WDSU, KOMA, KTSA, WIBW, WRR, KFH, WFBM.

8:00 EST (½)—Cap'n Diamond's Adventures. Salty drama. (General Foods.)
WJZ, WBZ, WBZA, KDKA.

8:15 (¼)—Singin' Sam. A voice as deep as the sea.
WABC, WADC, CKLW, WJAS, WOKO, WCAO, WDRC, WEAN, WNAC, WGR, WFBL, WSPD, WKRC, WHK, WCAU-W3XAU, WJSV. **7:15 CST**—WBBM, KMBC, KMOX, WFBM, WCCO.

8:30 (¼)—Dr. Herman Bundesen's health adventures dramatized.
WJZ, WBAL, WHAM, WJR, WGAR, KDKA. **7:30 CST**—WLS, KOIL, WREN, KWK.

9:00 EST (¼)—Philadelphia Symphony Orchestra, direction Leopold Stokowski.
WABC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBO, WDRC, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOC, CKLW. **8:00 CST**—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WLAC, WMT, WOWO, WREC. **7:00 MST**—KLZ, KSL. **6:00 PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:00 (1)—Maxwell House Show Boat. Captain Henry (Charles Winninger) brings old time Mississippi entertainment to you with Lanny Ross, tenor; Annette Hanshaw, blues singer; Conrad Thibault, baritone; Muriel Wilson, soprano; Molasses 'n' January, comedy; Don Voorhees' Show Boat Band.
WEAF, WTAG, WEEI, WJAR, WCSH, WFI, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WRVA, WWNC, WIS, WJAX, WIOD, WFLA, WCKY. **8:00 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF, WTMJ, WJDX, WMC, WSB, WAPI, WSMB, KTBS, WKY, KPRC, WOAI, WSM, WBAP, KSTP, KFSD. **7:00 MST**—KTAR, KOA, KDYL. **6:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

9:00 EST (½)—Death Valley Days. Thrills in the American desert.
WJZ, WBZ, WBAL, WBZA, WJR, WHAM, WLW, KDKA, WGAR. **8:00 CST**—WLS, KOIL, WREN, KWK.

9:30 (½)—Columbia Dramatic Guild. Most adroitly handled drama on air. Fascinating background treatment.
WABC, WCAO, WDRC, WJAS, WDBO, WCAH, WHP, WDBJ, WSJS, WADC, WNAC, CKLW, WSPD, WPG, WLBW, WFEA, WHEC, WORC, WOKO, WHK, WCAU-W3XAU, WQAM, WICC, WBIG, WMBG, WSBT, WKBN. **7:30 CST**—WFBM, KMBC, WHAS, WGST, WBRC, WDOD, KTRH, KLRA, WREC, WCCO, WLAC, WDSU, KOMA, WIBW, WACO, KFH. **6:30 MST**—KVOR, KLZ.

9:30 EST (½) — Lady Esther Serenade. Wayne King's graceful dance melodies.
WJZ, WBAL, WBZ, WBZA, WHAM, WGAR, WJR, KDKA. **8:30 CST**—WENR, KSO, KOIL, WREN.

10:00 EST (1)—Paul Whiteman's excellent contemporary music arrangements; Deems Taylor's quiet, biting commentary. (Kraft Cheese.)
WEAF, WTAG, WFBR, WBEN, WWJ, WPTF, WJAX, WEEI, WCSH, WRC, WCAE, WLW, WNC, WIOD, WJAR, WFI, WGY, WTAM, WRVA, WIS. **9:00 CST**—KSD, WMAQ, WOC, WHO, WOW, WSMB, WBAP, KPRC, WTMJ, KSTP, WDAF, WSM, WDAY, KFYR, WKY, WTHS, KTBS, WOAI, WIBA, WEBC. **8:00 MST**—KOA, KDYL. **7:00**—KOMO, KGO, KFI, KGW, KHQ.

10:45 EST (¼)—Myrt and Marge.. Two gals trying to get along.
9:45 CST—WBBM, WFBM, KMOX, WLAC, WBRC, KMBC, WHAS, WGST, WDSU, KLRA, WREC, WCCO, KOMA. **8:45 MST**—KLZ, KSL. **7:45 PST**—KWG, KVI, KERN, KDB, KOL, KFPY.

11:00 EST (¼)—Amos 'n' Andy. Blackface comedy with human touch.
10:00 CST — WMAQ, WENR, WFAA, WKY, KSTP, WSB, KWK, WREN, KTHS, WSMB, WSM, WDAF, KOIL, KPRC, WOAI, WMC. **9:00 MST**—KOA, KDYL. **8:00 PST**—KGO, KFI, KGW, KOMO, KHQ. (See also 7:00 P.M. EST.)

11:15 EST (¼)—Columbia News Service.
WABC, WCAO, WAAB, CKLW, WDRC, WJAS, WEAN, WSPD, WJSV, WQAM, WDBO, WDAE, WPG, WLBW, WBIG, WHP, WFEA, WTAR, WMBG, WDBJ, WTOC, WSJS, WORC, WKBN, WIP, WMAS. **10:15 CST** — WFBM, KMBC, WGST, WDOD, KTRH, KLRA, WREC, WISN, WCCO, WODX, WLAC, WDSU, KTSA, KFH. **9:15 MST**—KVOR, KLZ.

11:15 Elmer Everett Yess. High-pressure hilarity.
10:15 CST—KMBC, KFAB. **9:15 MST**—KLZ, KSL. **8:15 PST**—KERN, KMJ, KFBK, KFRC, KOL, KWG, KHJ, KOIN, KGB, KDB, KFPY, KVI.

11:15 EST (¼)—Lum and Abner. Cracker barrel humor sketches. (See also 7:30 P.M. EST.)
WFI. **10:15 CST**—WDAF, KSD, WOC, WHO, WTMJ, WKBF, WENR.

11:30 EST (¼)—Singin' Sam. Basso goes on for Western listeners. (See also 8:15 P.M. EST.)
9:30 MST—KLZ, KSL. **8:30 PST**—KFRC, KDB, KOL, KHJ, KOIN, KFPY, KMJ, KFBK, KWG, KERN, KGB, KVI.

(Continued on page 95)

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BUY CHRISTMAS SEALS

I've Got a Right to Sing the Blues

(*Continued from page 66*)

part of negro life as food and sleep—song! It was good to sing. Cares and sorrow seemed to fall away when she sang and—with other colored people in the neighborhood—she sang for hours every evening.

One night a couple of colored theatrical bookers happened to be there.

"Where did you get that voice?" one of the theatrical men asked.

"I don't know," Ethel said. "I've always had it I guess. It isn't any good. I just sing because I like to."

"It's good enough for the stage," he said.

And a few days later a frightened, timid colored girl appeared on the stage of a small negro theatre in Baltimore.

AND then one of her engagements brought her face to face with destiny. It was down in New Orleans, Louisiana, that she made her first broadcast. She didn't know then that one day she was to be a radio star, but the success of that one program (broadcast from the midnight show of the theatre where she was playing) inspired her to work to be a good performer.

Not so many years ago, she arrived in New York. That was the turning point in her life. One engagement led to a better one and suddenly she had become a rave at Harlem's famous night club, "The Cotton Club." The club featured such outstanding negro artists as Cab Calloway, Duke Ellington and the Mills Brothers. People flocked to hear Ethel sing "Stormy Weather."

"When people say I put little tricks in my songs, I laugh. It may be a trick to white people, but it's just natural to negroes.

"I love my people. We get along like cats and dogs, but I love 'em."

Ethel is married to Clyde Mathieu. They have no children of their own, but Ethel has adopted twelve. They are colored children who need help and whose parents she has known.

On her finger she wears a huge diamond ring. When anyone asks her what it means she smiles a big, broad smile and answers,

"That means success!"

The Band-Box

(*Continued from page 59*)

● Just two nights before, Rudy Vallee opened at the Hollywood Restaurant across the street from the Paradise, which means that Broadway is now aflame with Whiteman versus Vallee music. And believe it or not, 1200 persons visited Rudy during the course of his initial evening. Celebrities stepped on celebrities trying to wedge into the room.

● A few days earlier, Isham Jones, whose music comes to you over CBS, had opened at the Hotel Commodore and he, too, was host to many of the town's famed.

● "When we reach Hollywood to make our picture, I'm going to take the Marx brothers on at contract bridge, if they have any money left," Ben Bernie remarked as he left Chicago on his RKO tour recently. And take Ely Culbertson's word for it, Ben knows his bridge. The contract ace paid the Old Maestro a nifty tribute for his skill at cards at Phil Harris' opening in Chicago a few weeks ago. Culbertson may be Ben's partner if this match materializes.

● That mention of Phil Harris reminds us. An all-maestro band turned out some of the sourest music heard in Chicago when Phil opened at the College Inn. Ben Bernie, smoking the inevitable cigar, plied the fiddle. Others in the outfit: Guy Lombardo, Vincent Lopez, Ted Weems, Bernie Cummins, Jan Garber, Benny Meroff and Herbie Mintz. Charlie Correll (Andy) played the piano and Jules Stein, president of MCA, conducted.

● Musicians were tumbling over each other the middle of October at the Bismarck Hotel in Chicago with Ted Weems established in the Walnut Room and Waring's Pennsylvanians and Lombardo's Royal Canadians, playing at the Chicago theatre and the RKO Palace respectively, also putting up at the Bismarck.

● Clyde Lucas, director of the California Dons orchestra on CBS sustaining programs, is engaged to Frances Langford, the Florida songstress, boosted to NBC fame by Rudy Vallee. Miss Langford is singing with Vincent Lopez and Harry Richman at the Chez Paree. Lucas is heard from the La-Salle Hotel.

● Have you heard: Fred Waring, head man of the Old Gold program, and Evalyn Nair, pretty dancer with his stage ensemble, were wed in October? This marriage was a real coast-to-coast hook-up! Good luck, both!

Programs Day by Day

(Continued from page 93)

FRIDAYS

(December 1st, 8th, 15th, 22nd and 29th)

6:45-7:00-7:20-7:45-8:00 A.M. EST — Up, down, touch your toes with Arthur Bagley, Tower Health Exerciser.
WEAF, WEEI, WFI, WGY, WBEN, WCAE, CRCT (WRC on 7:30.)

8:30 EST (½)—Cheerio. Early morning optimism in inspirational talk and music.
WEAF, WRC, WGY, WBEN, WTAG, WEEI, WWNC, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WJAX, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, CFCF, WFLA. **7:30 CST**—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAI, KTBS, WAPI.

9:15 EST (¼)—Goldy and Dusty and Silver Dust Twins. Songs and patter.
WABC, WOKO, WFBL, WGR, WDRC, WHP, WCAU-W3XAU, WJAS, WHEC, WWVA, WORC, WMAS.

10:00 EST (¼)—Gordon, Dave and Bunny. Comedy song trio. (Oxol.)
WABC, WOKO, WMBG, WCAO, WAAB, WORC, WKRC, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WHP, WTAR.

10:00 EST (¼)—The Mystery Chef. Art of easy cooking.
WEAF, WEEI, WWJ, WJAR, WCSH, WLW, WFI, WFBR, WGY, WRC, WBEN, WCAE, WTAM.

10:15 EST (¼)—Clara, Lu 'n' Em. Clothesline chatter.
WJZ, WBAL, KDKA, WRVA, WJAX, WBZ, WBZA, WGAR, WPTF, WHAM, WJR, WCKY, WIS, WWNC. **9:15 CST**—KWK, WREN, WSM, WSB, KSTP, WJDX, WOAI, WKY, WMC, KOIL, WTMJ, WAPI, WSMB, WGN, KVOO, KPRC, WFAA. **8:15 MST**—KDYL, KOA.

10:15 EST (¼)—Bill and Ginger. Songs and patter.
WABC, WCAU-W3XAU, WOKO, WJAS, WNAC, WEAN, WGR, WFBL, WKRC, WJSV, WHK, CKLW.

10:30 EST (¼)—Carson Robinson's Crazy Buckaroos. Hill-billy and cowboy music.
WABC, WAAB, WCAU, WDRC, WEAN, WICC, WJAS, WKBW, WOKO, WCAH, WCAO, WFBL, WHK, WJSV, WSPD. **9:30 CST**—KMBC, WCCO.

10:30 EST (¼)—Today's Children. Sketches of family life.
WJZ, WBAL, WJR, WFLA, WMAL, WBZ, WRVA, WBZA, WSYR, WPTF, KDKA, WCKY, WJAX. **9:30 CST**—KWCR, KSO, WKY, WEBC, KWK, KOIL, WBAP, WREN, WTMJ, KPRC.

10:45 EST (¼)—Betty Crocker. Cooking talk.
WEAF, WTAG, WEEI, WCAE, WSAI, WCSH, WBAP, WFI, WTAM, WIOD, WRC, WGY, WBEN, WWJ, WFLA, WFBR, WRVA, WPTF, WJAX, WJAR. **9:45 CST**—KYW, KSD, WOW, KPRC, KTHS, WOAI, WKY, WOC, WHO, KVOO, WDAF.

10:45 EST (¼)—Will Osborne's Orchestra. Pedro de Cordoba, the friendly philosopher.
WABC, WOKO, WCAO, WNAC, WDRC, WCAU-W3XAU, WEAN, WGR.

11:00 N. B. C. Music Appreciation Hour, Walter Damrosch conducting symphony orchestra. Over 6,500,000 are listening to the series this year to learn to understand and love fine music.
WEAF, WJZ, WTAG, WGY, WWJ, WIS, WFLA, WBZ, WHAM, WCKY, CFCF, WWNC, WEEI, WJAR, WCSH, WBEN, WLW, WJAX, WBAL, WBZA, WGAR, KDKA, WRVA, WLIT, WFBR, WRC, WTAM, WCAE, WIOD, WMAL, WSYR, WJR, CRCT, WPTF. **10.00 CST**—KYW, KSD, WOC, WHO, WOW, WIBA, WSB, WJDX, WVOO, WFAA, KPRC, KTHS, KWK, KWCR, WREN, WDAF, KSTP, WEBC, WDAY, KFYR, WSM, WAPI, WMC, WSMB, WKY, WBAP, KTBS, WOAI, WLS, KOIL. **9:00 MST**—KOA, KDYL.

11:00 EST (¼)—"Cooking Closeups." Mary Ellis Ames, home economist.
WABC, WADC, WOKO, WCAO, WNAC, WCAU-W3XAU, WEAN, WSPD, WJSV, WKBW, WKRC, WHK, CKLW, WDRC, WJAS, WFBL. **10:00 CST**—WBBM, WFBM, KMOX, WGST, WREC, WCCO.

11:15 EST (¼)—Big Freddie Miller. Songs and patter.
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **10:15 CST**—WBBM, WOWO. **9:15 MST**—KMBC, KMOX, WFBM, WHAS.

12:00 Noon EST (¼)—Gene Arnold and Commodore male quartet.
WEAF, WTAG, WRC, WCAE, WCSH, WEEI, WLIT, WGY, WWJ, WSAI, WJAR, WFBR, WBEN, WTAM. **11:00 A.M. CST**—WOAI, WMAQ, WOC, WHO, WOW, WBAP, KPRC, WDAF, KVOO. **10:00 MST**—KOA.

12:00 EST (¼)—The Voice of Experience. Discusses heart problem letters.
WABC, WNAC, WKRC, CKLW, WCAO, WGR, WHK, WCAU-W3XAU, WJAS, WEAN, WJSV, WBT. **11:00 A.M. CST**—WBBM, KMBC, WHAS, KMOX, KRLD. **10:00 MST**—KLZ, KSL. **9:00 PST**—KFRC, KDB, KOL, KFPY, KWG, KVI, KERN, KMJ, KHJ, KOIN, KFBK, KGB.

12:30 P.M. EST (5 min.)—News flashes. (General Mills.)
WABC, WCAU-W3XAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **11:30 A.M. CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

12:30 EST (1)—National Farm and Home Hour. Walter Blaufuss' Homesteaders divide time with guest speakers.
WJZ, WBAL, WJR, WIS, WFLA, WBZ, WBZA, WHAM, WWNC, WSYR, KDKA, WGAR, WRVA, WJAX, WMAL, WLW, WCKY, WPTF, WIOD. **11:30 A.M. CST**—KTBS, KYW, WREN, WEBC, WSM, WSMB, WFAA, WOAI, KWK, KWCR, KOIL, KFYR, WMC, WJDX, KTHS, WIBA, KSTP, WKY, WDAY, WSB, WAPI, KVOO, KPRC. **10:30 MST**—KOA.

1:00 EST (¼)—Marie, the Little French Princess. Sketch.
WABC, WNAC, WKRC, WHK, CKLW, WCAU-W3XAU. **12:00 CST**—WBBM, KMBC, WDSU, KMOX, WGST. **11:00 A.M. MST**—KLZ, KSL. **10:00 PST**—KERN, KOIN, KFBK, KFRC, KOL, KFPY, KMJ, KHJ, KGB, KDB, KVI, KWG.

1:30 EST (¼)—Easy Aces. In which hearts are trumps—sometimes.
WABC, WCAO, WCAU-W3XAU, WKBW, WKRC, CFRB, WHK, CKLW. **12:30 CST**—WBBM, KMBC, KMOX, WCCO. **11:30 A.M. MST**—KLZ, KSL. **10:30 PST**—KMJ, KOIN, KFBK, KFRC, KOL, KFPY, KMJ, KHJ, KGB, KDB, KVI, KWG.

2:00 EST (¼)—Just Plain Bill. Homely skit of small-town barber.
1:00 CST—KMBC, KMOX, WCCO, WFBM. **12:00 Noon MST**—KLZ, KSL. **11:00 A.M. PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

1:45 EST (¼)—Painted Dreams.
WABC, WCAU, WJAS, WHK, CKLW. **12:45 CST**—WOWO.

4:00 EST (¼)—Betty and Bob. They're in a very syrupy stage of love.
WJZ, WBZ, WBAL, WHAM, KDKA, WBZA, WGAR, WJR, WLW. **3:00 CST** KWK, KOIL, WLS.

3:30 EST (½)—Woman's Radio Review. Claudine Macdonald; Joseph Littau's Orchestra. Some women consider it cultural.
WEAF, WTAG, WRC, WCAE, WCSH, WEEI, WBEN, WWJ, WFLA, WRVA, WIOD, WFI, WTAM, WWNC, WJAR, WFBR, WGY, WSAI, WIS. **2:30 CST**—KTBS, KYW, KSD, WSM, WEBC, WHO, WMC, KVOO, WDAF, WKY, KPRC, WIBA, WOC, WSMB, WJDX, WSB, WBAP, WOW. **1:30 MST**—KOA.

4:30 EST (5 min.)—General Mills News Flashes.
WABC, WDRC, WCAU-W3XAU, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WHK, WJSV, WKRC, WSPD, CKLW. **3:30 CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

5:00 EST (¼)—Skippy. A sketch for the youngsters.
WABC, WGR, WEAN, WOKO, WKRC, WFBL, WCAO, WHK, WSPD, WAAB, CKLW, WJSV, WDRC, WCAU-W3XAU, WHEC, CFRB. (See also 6:00 P.M. EST.)

5:30 EST (¼)—The Singing Lady. Charming nursery songs and stories.
WJZ, WBZ, WBZA, WBAL, WHAM, WJR, KDKA, WGAR, WLW. **5:30 CST**—WGN.

5:30 EST (¼)—Tom Mix in thrilling children's program.
WEAF, WEEI, WTIC, WJAR, WTAG, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WCSH, WFBR. (See also 6:30 P.M. EST.)

5:30 EST (¼)—Jack Armstrong, All American Boy.
WAAB, WOKO, WSPD, WCAO, WNAC, WJSV, WGR, WHK, WHEC, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL. (See also 6:30 P.M. EST.)

5:45 EST (¼)—Wizard of Oz. Old story dramatized, with Parker Fennelly and others.
WEAF, WTIC, WCAE, WTAG, WEEI, WTAM, WJAR, WCSH, WWJ, WFBR, WRC, WSAI, WGY, WBEN. **4:45 CST**—WMAQ, KSD, WOW, WIBA, WDAY, WDAF, WTMJ, KSTP, WEBC, KFYR.

5:45 EST (¼)—Cowboy Tom. Children's Western drama.
WABC, WAAB, WCAU, WJAS, WKBW, WOKO, WCAO, WHK, WJSV, WKRC, CKLW. **4:45 CST**—WBBM, KMBC,

(Friday, Continued on page 97)

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30x5.00-20	2.85	1.05	32x4½	3.35	1.15
28x5.25-18	2.90	1.15	33x4½	3.45	1.15
29x5.25-19	2.95	1.15	34x4½	3.45	1.15
30x5.25-20	2.95	1.15	30x5	3.65	1.35
31x5.25-21	3.25	1.15	33x5	3.75	1.45
28x5.50-18	3.35	1.15	35x5	3.95	1.65
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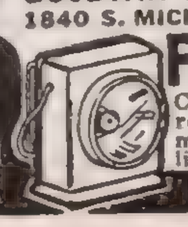

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If You Want to Be Beautiful

(*Continued from page 7*)

substituting a simple soap and water scrub.

Now, let's consider the dry skin next. It would seem fairly obvious that the best thing to do for a dry skin would be to put plenty of cream on it. To "replace" the oils with which nature has been stingy. And that is, when you come right down to it, the only thing to do. But it isn't all as simple as that. The human skin—contrary to what many of the advertisements for beauty preparations tell you—is a thick, tough substance. It won't eat up nourishment from the outside as readily as the blurb on your jar of cream would have you believe. You can do a lot of good with that jar of nourishing cream, or tissue cream or turtle cream—or whatever fancy name is on the label. But you can only do that good by steady, faithful use of the cream—day in and day out, lots of applications—never getting careless or lazy about it. As one of my girl friends who suffers from dry skin says, "My dear, I have to use just quarts and quarts of cream." And that's the remedy—quarts and quarts. So that the skin is kept soft and supple and tiny lines never have a chance to appear. Do you understand what I mean? You can't really, you see, put back oil into the skin. But you can keep the outer layers of skin so soaked in cream —or oil—that it amounts to the same thing. And don't pay any attention to that silly saying that cream on the face makes hair appear. If it did, cold cream would have appeared on the market as a hair-restorer these many moons ago.

So—my fra-ands with dry skins—follow the routine of two applications of cream to cleanse the face and neck. Then—yes, indeed—you may wash your face with soap and water if you are one of the girls who just don't "feel clean" without it. Or use skin tonic if soap and water irritates your skin. But —and this is the important part—follow that soap-and-water cleansing (or the skin tonic cleansing) with a filmy application of a nourishing cream or tissue cream. Every night. And leave the tiniest bit on all night. Not enough to make you look like a fright or to get the pillow case all gummy. But enough to leave the skin feeling soft and slightly dampish. Use cream rouge—not dry rouge. It's harder to apply, I know, but practise makes perfect. Use the finest powder you can find. And, if your figure will stand it, put more fats into your diet. All those measures will help.

Oily skins with enlarged pores—or pores which will come large in time—can really be cured. You may use cream to cleanse your face if you prefer. And if you live in a city where dirt and grime are prevalent and wear make-up all the time, I think cream is the best cleanser. But—*always* follow with soap and water. And lots and lots of cold water—the colder the better—to finish off with. Then, if the condition is really bad, an application of quite-powerful astringent. If blackheads are getting in their deadly work, use a grainy cleanser to wash your face with. There's a grand one on the market—you use it just like soap and it smells delightful. And if the pore condition is really distressing, apply a pore paste or cream two or three times a week. People with "mixed skins" should use an astringent on the oily areas. And a pore cream, too, if necessary, on the areas with enlarged pores.

Use no powder base under your make-up. Neither liquid nor cream. You may think a foundation will make your powder stick better. On the contrary, it just gums up the pores and makes things worse than they were in the first place.

Well—after all that lecturing, I'll tell you about a few new tricks of the beauty trade that are sort of fun. Remember, you are supposed to write and ask me about any preparations referred to in this article. It is against the policy of the magazine to mention products by name. But a note to me—enclosing a stamped, self-addressed envelope—will bring you a personal reply pronto from me.

HERE'S a new trick to try. Three miniature lipsticks in a cute little holder. One, very subdued and conservative. For street wear. And for those occasions when you don't want to look made-up. Nice for older women, too. Then—a giddy, gaudy bright shade for daytime. And a third shade for evening. The three sell for the price of one good full-sized lipstick. Nice for a gift or bridge prize, too.

Have you ever heard of a painless eyebrow tweezer? There is one, you know. A patented little gadget helps you whisk out the stray hairs without that disagreeable twinge.

And how about a mascara stick for your purse—one that does away with all the mess of a brush? This little stick can be held under the faucet for a moment, then applied to your lashes in a twinkling. Nice to carry with you on a date to repair the make-up after crying your eyes out at the movies. And it's inexpensive.

If any of you feel tempted to try false eyelashes, write and ask me about them. They're really quite convincing, if subtly applied, and they stay on for the three or four weeks. You can put them on yourself— or have it done for you at various shops around the country. Usually for the large sum of one dollar.

Well—there you are, for the time being. I'll have some more new things to tell you about next month. Cheerio!

Better make a note of RADIO STARS' new address. It is 149 Madison Avenue, New York, New York.

Programs Day by Day

(Continued from page 95)

(FRIDAY)

KMOX, WFBM.

:45 EST (¼)—Little Orphan Annie. Childhood playlet.
WJZ, WLW, WBAL, WJR, WBZ, WBZA, KDKA, WHAM. (See also 6:45 P.M. EST.)

:00 EST (¼)—Xavier Cugat's Waldorf-Astoria dinner music.
WEAF, WTAG, WBEN, WWNC, WWJ, WJAX, WCAE, WRC, WIOD, WJAR, WFLA. **5:00 CST**—WMAQ, KSD, WIBA, WOAI, KSTP, WSMB, KVOO, KTHS, WEBC, KFYR, KTBS, KDYL, WDAY, WAPI, WOC, WKY, WSB, WMC, KPRC, WDAF, WSM, WJDX, WHO, WFAA. **4:00 MST**—KOA. **3:00 PST**—KPO.

:00 EST (¼)—Stamp Adventurer's Club.
WABC, WKBW, WOKO, WDRC, WAAB, WCAU-W3XAU, WEAN, WORC.

:00 EST (¼)—Skippy. Childhood playlet. 5:00 CST—WBBM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 EST.)

:30 EST (¼)—Shell Football Reporter. Former Dartmouth quarterback, Eddie Dooley, forecasts the games.
WABC, WOKO, WBIG, WORC, WCAO, WAAB, WFEA, WKBW, WDRC, WTAR, WCAU-W3XAU, WJAS, WMBG, WEAN, WFBL, WDBJ, WJSV, WLBZ, WHEC, WBT, WHP, WSJS.

:30 EST (¼)—Jack Armstrong. All American Boy. 5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 EST.)

:30 EST (¼)—Adventures of Tom Mix. For youngsters. 5:30 CST—WMAQ, KSD, WTMJ, WIBA, KSTP, WEBC. (See also 5:30 EST.)

:45 EST (¼)—Lowell Thomas presents day's news entertainingly.
WJZ, WBZA, WLW, KDKA, WHAM, WJAX, CRCT, WIOD, WSYR, WFLA, WGAR, WJR, WBZ, WBAL.

:45 EST (¼)—Worcester Salt seasons programs with **Zoel Parentan's Orchestra and Carl Van Amburgh, soloist. (Starts Dec. 8th.)**
WABC, WBT, WCAO, WCAU, WDRC, WEAN, WFBL, WFEA, WHEC, WJSV, WKBW, WLBZ, WNAC, WOKO, CKLW.

:45 EST (¼)—Little Orphan Annie. Childhood playlet. 5:45 CST—WREN, KOIL, KWCR, KPRC, WOAI, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR. (See also 5:45 EST.)

:00 SET (¼)—Molle Shaw, Roxanne Wallace, William Edmonson and Southernnaires Quartet.
WEAF, WEEI, WRC, WTAM, WTIC, WJAR, WGY, WWJ, WTAG, WCSH, WBEN, WLIT, WFBR, WCAE. **6:00 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF.

:00 EST (¼)—Amos 'n' Andy. Pepsodent's blackface comedians.
WJZ, WCKY, WJR, WBAL, WBZ, WBZA, KDKA, WLW, CRCT, WRVA, WPTF, WMAL, WFLA, WIOD, WGAR, WHAM.

:00 EST (¼)—Myrt and Marge. Gum chewing serial sketch.
WABC, WADC, WKRC, WDBO, WOKO, WCAO, WHK, WDAE, WNAC, WGR, CKLW, WTOC, WDRC, WCAU-W3XAU, WJAS, WEAN, WWVA, WFBL, WSPD, WJSV. **6:00 CST**—KRLD

:15 EST (¼)—Just Plain Bill, the barber shop proprietor.
WABC, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJSV, CFRB.

:15 EST (¼)—Billy Batchelor. Dramatic sketch.
WEAF, WTAG, WJAR, WRC, WGY, WTAM, WWJ.

:30 EST (¼)—Circus Days, by Courtney Ryley Cooper, who ought to know. (Scott's Emulsion.)
WEAF and an NBC red network. Station list unavailable.

:30 EST (¼)—Music On the Air. Guest star.
WABC, WOKO, WCAO, WNAC, WGR, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WJSV, WLBZ, WICC, WHP, WFEA, WHEC, WORC, WGLC.

:30 EST (¼)—Potash and Perlmutter. Two lovable old characters.
WJZ, WBAL, WMAL, WHAM, KDKA, WGAR, WCKY, WJR. **7:30 CST**—WLS.

:15 EST (¼)—Boake Carter. News of the day, intelligently presented.
WABC, WCAO, WCAU-W3XAU, WBT, WNAC, WGR, WJAS, WHK, CKLW, WJSV. **6:45 CST**—WBBM, KMBC, WCCO, WHAS, KMOX.

:45 EST (¼)—Irene Rich chats on Hollywood.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, KDKA, WCKY. **6:45 CST**—WMAQ, WMC, WSB, WSMB.

:45 EST (¼)—The Goldbergs. Jewish home comedy sketch.
WEAF, WTAG, WLIT, WEEI, WJAR, WGY, WRC, WCSH, WBEN, WCAE, WWJ, WTAM, WSAI, WFBR. **6:45 CST**—WENR, WOW, WDAF.

8:00 EST (1)—Cities Service Concert. Perpetually pleasing program with Jessica Dragonette, soprano; the Cavaliers Male Quartet; Frank Banta and Milton Rettenberg, piano duo; Rosario Bourdon's Orchestra; Grantland Rice, football talk.
WEAF, WTIC, WSAI, WEEI, WCAE, WRC, WBEN, WTAG, CRCT, WJAR, WLIT, WTAM, WWJ, WRVA, WCSH, WFBR. **7:00 CST**—WDAF, WOAI, WOC, KPRC, KTBS, WKY, WFAA, KYW, KSD, WHO, WOW, WEBC, KTHS. (WTMJ, KVOO on 7:30 CST.) **6:00 MST**—KOA, KDYL.

8:00 EST (½)—Nestle's Chocolateers, with Ethel Shutta, vocalist; Walter O'Keefe, a better comedian; Don Bestor's Orchestra.
WJZ, WMAL, WBAL, WCKY, WJR. **7:00 CST**—WLS, KWK.

8:00 EST (¼)—Happy Bakers. Phil Duey, Frank Luther and Jack Parker, Male Trio with Harriet Lee, deep-voiced blues singer.
WABC, WADC, WDRC, WICC, WHEC, WMAS, WNAC, WGR, WSPD, WCAH, WWVA, WHK, CKLW, WJSV, WMBG, WORC. **7:00 CST**—WBBM, WFBM.

8:15 EST (¼)—Edwin C. Hill. The Human Side of the News.
WABC, WADC, WKRC, WDRC, WEAN, WJSV, WOKO, WCAO, WHK, WCAU-W3XAU, WFBL, WNAC, WGR, CKLW, WJAS, WSPD. **7:15 CST**—WBBM, WFBM, KMBC, KMOX, WCCO.

8:30 EST (½)—The March of Time. News of the minute, stirringly dramatized with voices to fit great people portrayed. (Remington-Rand.)
WABC, WADC, WOKO, WCAO, WAAB, WDRC, WIP, WEAN, WSPD, CKLW, WNAC, WGR, WKBW, WKRC, WHK, WCAU-W3XAU, WJAS, WFBL, WJSV. **7:30 CST**—WBBM, WOWO, WFBM, KMBC, WHAS, KMOX, WCCO, WGST. **6:30 MST**—KSL, KLZ. **5:30 PST**—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.

8:45 EST (¼)—Red Davis. Curtis Arrnall in dramatic sketch.
WJZ, WSYR, WBAL, WHAM, WBZ, WBZA, KDKA. **7:45 CST**—WLS.

9:00 EST (¼)—Philadelphia Symphony Orchestra, direction Leopold Stokowski.
WABC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBO, WDRC, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOC, CKLW. **8:00 CST**—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WLAC, WMT, WOWO, WREC. **7:00 MST**—KLZ, KSL. **6:00 PST**—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:00 EST (½)—Fred Allen's nasal nonsense, with vacuous chirrups of Portland Hoffa, Roy Atwell's twisted tongue; Songsmiths' Soothing Quartet, and Ferde Grofe's orchestra in the Salad Bowl Revue.
WEAF, WTIC, WJAR, WTAG, WGY, WCSH, WBEN, WTAM, WLIT, WWJ, WEEI, WFBR, WRC, WLW. **8:00 CST**—WMAQ, KSD. (See also 12:15 A.M. EST.)

9:00 EST (½)—Let's Listen to Harris. Phil Harris' ingratiating, deep voice and Leah Ray's blues songs.
WJZ, WBAL, KDKA, CFCF, WMAL, WBZ, WGAR, WBZA, WSYR, WCKY. **8:00 CST**—WLS, KWCR, KSO, WSM, WAPI, WKY, WFAA, KWK, WREN, KOIL, WSB, WSMB, WOAI. **7:00 MST**—KOA, KDYL, KGIR, KGHL. **6:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

9:15 EST (¼)—Threads of Happiness. Tommy McLaughlin's romantic baritone.
WABC, WADC, WNAC, WKRC, CKLW, WCAU-W3XAU, WJAS, WFBL, WJSV, WBT, WTOC, WOKO, WCAO, WKBW, WHK, WDRC, WORC, WEAN, WSPD, WDAE, WTAR. **8:15 CST**—WBBM, WOWO, WFBM, KMBC, WHAS, KMOX, WGST, WBRC, KTAT, KTRH, KLRA, WREC, WCCO, WLAC, WDSU, KOMO, KTSA, KFH. **7:15 MST**—KLZ, KSL. **6:15 PST**—KWG, KVI, KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY.

9:30 EST (½)—Pond's Players present Vanity Fair. Lee Wiley's enticing voice with Victor Young's orchestra.
WEAF, WWJ, WTAG, WJAR, WCSH, WLIT, WFBR, WRC, WGY, WBEN, WTAM, WSAI, WTIC. **8:30 CST**—WDAF, KSD, WOC, WHO, WOW, WMAQ.

9:30 EST (½)—Armour Program. "Ghost" heckles Phil Baker at each old joke.
WJZ, WBZ, WBZA, WWNC, WBAL, WHAM, WJR, WJAX, KDKA, WGAR, WRVA, WIOD. **8:30 CST**—KPRC, WOAI, WKY, WTMJ, WEBC, WMC, WAPI, WFAA, WENR, KWK, WREN, KOIL, KSTP, WSM, WSB, WSMB, KSO, KPRC. **7:30 MST**—KOA, KDYL. **6:30 PST**—KGO, KFI, KOMO, KGW, KHQ.

10:00 EST (½)—The Swift Program. Olsen and Johnson, a comical pair.

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10:00 EST (½)—First Nighter. Drama.
WEAF, WEEI, WLIT, WGY, WTM, CRCT, WTIC, WJAR, WFBR, WBEN, WWJ, WTAG, WCSH, WRC, WCAE, WSAI. **9:00 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF, WAPI, WKY, KPRC, KTBS, WKBF, WTMJ, KSTP, WEBC, WSM, WSB, WSMB, WFAA, WOAI. **8:00 MST**—KOA, KDYL, KTAR. **7:00 PST**—KGO, KFI, KGW, KOMO, KHQ, KFSD.

10:30 EST (¼)—Alexander Woollcott, Town Crier. Sprightly teller of tales.
WABC, WADC, WOKO, WAAB, WHK, WSPD, WDBO, WCAH, WBIG, CKLW, WDRC, WJAS, WCAU-W3XAU, WEAN, WQAM, WPG, WIBW, WHP, WFEA, WMBG, WDBJ, WHEC, WTOC, WSJS, WORC. **9:30 CST**—WFBM, KMBC, WHAS, WGST, WBRC, WDOD, KRLD, KTRH, KLRA, WREC, WLAC, WDSU, KOMA, WMBD, WIBW, WACO, WMT. **8:30 MST**—KVOR. KLZ.

10:30 EST (½)—Lum and Abner's Oldtime Friday Night Sociable.
WEAF, WLIT, WTIC, WEEI, WRC, WFBR, WCAE, WJAR, WGY, WBEN, WCSH, WTAM, WLW, WTAG. **9:30 CST**—WENR, KSD, WOC, WDAF, KPRC, WHO, WTMJ, WKBF, KTBS.

10:45 EST (¼)—Myrt and Marge. Serial sketch.
9:45 CST — WBBM, WFBM, KMBC, WCCO, WHAS, KMOX, WGST, WLAC, WBRC, WDSU. **8:45 MST**—KLZ, KSL. **7:45 PST**—KFBK, KGB, KFRC, KDB, KOL, KWG, KERN, KMJ, KHJ, KOIN, KFPY, KVI. (See also 7:00 P.M. EST.)

11:00 EST (¼)—Amos 'n' Andy. Pepsodent's blackface comedians.
10:00 CST — WMAQ, WENR, KWK, WREN, WDAF, KOIL, KSTP, WSM, WSB, WMC, WSMB, KTHS, WFAA, KPRC, WOAL, WKY. **9:00 MST**—KOA, KDYL. **8:00 PST**—KHQ, KGO, KFI, KGW, KOMO. (See also 7:00 P. M. EST.)

11:15 EST (¼)—Columbia News Service.
WABC, WACO, WAAB, CKLW, WDRC, WJAS, WEAN, WSPD, WJSV, WQAM, WDBO, WDAE, WPG, WLBW, WBIG, WHP, WFEA, WTAR, WMBG, WDBJ, WTOC, WSJS, WORC, WKBN, WIP, WMAS. **10:15 CST**—WFBM, KMBC, WGST, WDOD, KTRH, KLRA, WREC, WISN, WCCO, WODX, WLAC, WDSU, KTSA, KFH. **9:15 MST**—KVOR, KLZ.

11:30 EST (¼)—Edwin C. Hill. The Human Side of the News.
8:30 PST—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI, KLZ, KSL.

12:15 EST (½)—Fred Allen's Salad Bowl Revue, with Portland Hoffa, Roy Atwell, Ferde Grofe's orchestra.
11:15 CST—WDAF. **10:15 MST**—KOA, KDYL, KTAR. **9:15 PST**—KGO, KHQ, KOMO, KFI, KFSD, KGW. (See also 9:00 P.M. EST.)

SATURDAYS

(December 2nd, 9th, 16th, 23rd and 30th)

6:45-7:00-7:20-7:45-8:00 EST — Everybody up now. You can sleep tomorrow. Tower Health Exercises with Arthur Bagley.
WEAF, WEEI, WFI, WGY, WBEN, WCAE, CRCT (WRC on 7:30.)

8:30 EST (½)—Cheerio. Early morning optimism in inspirational talk and music.
WEAF, WRC, WGY, WBEN, WTAG, WEEI, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, CFCF, WWNC, WJAX, WFLA. **7:30 CST**—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAI, KTBS, WAPI.

12:30 P.M. EST (5 min.)—News flashes. (General Mills.)
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WJSV, WKRC, WSPD, CKLW. **11:30 A.M. CST**—WBBM, WOWO, KMBC, KMOX, WCCO, WFBM, WHAS.

12:30 CST (1)—National Farm and Home Hour. Guest speakers.
WJZ, WBAL, WJR, WLW, WJAX, KDKA, WMAL, WFI, WBZ, WBZA, WHAM, WIOD, WSYR, WCKY, WRVA, WIS, WWNC, WFLA, WPTF. **11:30 A.M. CST**—WCC, WHO, WDAF, WJDX, KWCR, KSTP, KTBS, WFAA, WMC, WSMB, KTHS, WOW, WFSD, KOIL, WREN, WEBC, WKY, KPRC, WSB, KVOO, WDAY, KYW, KWK, WIBA, WOAI, KFYR, WSM, WAPI. **10:30 MST**—KOA, KGIR, KTAR, KDYL, KGHL. **9:30 PST**—KGO, KHQ, KOMO, KGW.

1:30 EST (½)—Madison Ensemble of singers with Concert Orchestra.
WABC, WADC, WOKO, WCAO, WCAU-W3XAU, WLBW, WFEA, WHEC, WORC, WAAB, WHK, CKLW, WSPD, WQAM, WDBO, WPG, WCAH, WHP, WDBJ, WSJS. **12:30 CST**—WFBM, KMBC, WHAS, WGST, WBRC, WDOD, WSFA, WSBT, WTAQ, KTRA, KLRA, WISN, WCCO, WLAC, WIBW, WDSU, KOMO. WACO, WMT, KFH. **11:30 A.M. MST**—KVOR, KLZ.

2:00 EST (½)—Dancing Echoes.
WABC, WADC, WOKO WCAO, WEAN, WHP, WDBJ, WSJS, WNAC, WHK, CKLW, WDRC, WSPD, WFEA, WHEC, WORC, WQAM, WDBO, WPG, WLBW, WBIG, WCAH, WLBW, WMBG, WTOC. **1:00 CST**—WFBM, KMBC, WHAS, WJAS, WGST, WBRC, WSBT, WDOD, KRLD, WTAQ, KTRH, KLRA, WREC, WIBW, WISN, WSFA, WLAC, WDSU, WACO, WMT, KFH. **12:00 MST**—KVOR, KLZ.

2:30 EST (½)—Concert Echoes. Joseph Gallicchio's Orchestra.
WJZ, WBAL, KDKA, CFCF, WMAL, WCKY, WJR, WBZ, WBZA, WHAM, WSYR, WLW, CRCT. **1:30 CST**—KWK, WREN, KSTP, WSB, KVOO, WMAQ, KSO, WSM, WMC, KTBS. **12:30 MST**—KOA, KDYL. **11:30 A.M. PST**—KPO.

3:00 EST (½)—Words and Music. Ruth Lyon, soprano; Robert Royce, tenor; Harvey Hays, narrator.
WJZ, WBAL, WMAL, CFCF, WBZ, WBZA, WSYR, WHAM, WGAR, WJR, WCKY, KDKA, CRCT. **2:00 CST**—KYW, KWK, KWCR, KSTP, WSB, KVOO, KSO, KOIL, WREN, WSM, WMC, KTBS. **1:00 MST**—KOA, KDYL. **12:00 PST**—KPO.

3:30 EST (½)—Wealth of Harmony. Edward Davies, baritone; Concert Orchestra.
WJZ, WBAL, WMAL, CFCF, WBZ, WBZA, WSYR, WHAM, WGAR, WJR, WCKY, KDKA, CRCT. **2:30 CST**—KYW, KWK, KWCR, KSO, KOIL, WREN, KSTP, WSM, WSB, WMC, KVOO, KTBS. **1:30 CST**—KAO, KDYL. **12:30 PST**—KPO.

3:30 EST (½)—Matinee Gems. Lew White, organist.
WEAF, WTAG, WWNC, WTAM, WJAR, WFBR, WIS, WRVA, WGY, WWJ, WIOD, WRC, WSAI, WFLA, WBEN, WEEI, WLIT. **2:30 CST**—WDAF, KSD.

4:00 EST (1)—Week-end Revue. Variety show.
WEAF, WTAG, WDAF, WEEI, WJAR, WBEN, WFBR, WRC, WRVA, WGY, WTAM, WIS, WWJ, WSAI, WIOD, WFLA, WWNC, WLIT. **3:00 CST**—KSD.

4:30 EST (5 min.)—News flashes. (General Mills.)
WABC, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WNAC, WADC, WCAO, WFBL, WJSV, WKRC, WSPD.

4:30 EST (½)—Concert Favorites. Gallicchio's Orchestra.
WJZ, WMAL, WBZ, WBZA, WSYR, WGAR, WHAM, WLW, WRVA, WWNC, WIOD, WFLA, WIS, WBAL, WJAX, WJR, KDKA, CRCT, CFCF. **3:30 CST**—WENR, KWK, KWCR, KSO, KOIL, WIB, WSMB, KTBS, KFYR, WREN, KVOO, KSTP, WEBC, WDAY, WSM, WSB, WMC, KPRC, WKY, WJDX,, WAPI, KYW. **2:30 MST**—KOA. **1:30 PST**—KPO.

5:30 EST (¼)—Jack Armstrong. All American Boy For children.
WABC, WOKO, WCAO, WNAC, WGR, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WHEC. (See also 6:30 P.M. EST.)

5:45 EST (¼)—Spanish Serenade. Concert Orchestra.
WABC, WOKO, WCAO, WNAC, WCAU-W3XAU, WJAS, WEAN, CKLW, WDRC, WSPD, WQAM, WDBO, WLBW, WHP, WFEA, WMBG, WDBJ, WHEC, WTOC, WSJS, WORC. **4:45 CST**—WBBM, KMBC, WHAS, WGST, WBRC, WDOD, WTAQ, KTRH, KLRA, WREC, WCCO, WSFA, WLAC, WDSU, KOMA, WIBW, WMT, KFH. **3:45 MST**—KVOR.

5:45 EST (¼)—Little Orphan Annie. Childhood playlet.
WJZ, WBAL, WCKY, WHAM, WSYR, WMAL, WBZ, WBZA. **4:45 CST**—KWCR, KSO, WREN, KOIL, KYW. (See also 6:45 EST.)

6:00 (¼)—Meet the Artist. Robert Taplinger interviews radio stars.
WABC and a Columbia net work. Station list unavailable.

6:00 EST (½)—Concert Ensemble.
WJZ, WBAL, WBZ, WBZA, WCKY, WHAM, WSYR, WJR, WMAL. **5:00 CST**—KWCR, KSO, WREN, KOIL, KYW.

6:30 EST (¼)—Jack Armstrong. All American Boy. For children.
5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 EST.)

6:45 EST (¼)—Flying with Captain Al Williams. As competent a talker as he is an air ace.
WJZ, WBAL, WBZA, WBZ, WSYR, WHAM, WGAR, WJR, WCKY. **5:45 CST**—KOIL, KWCR, WREN.

6:45 EST (¼)—Little Orphan Annie. Childhood playlet.
5:45 CST—WREN, KOIL, KWCR, KPRC, WOAI, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR. (See also 5:45 EST.)

7:00 EST (½)—For Men, with J. C. Nugent; Male Quartet.
WEAF, WEEI, DTIC, WJAR, WTAG, WCSH, WGY.

7:00 (¼)—Frederic William Wile. "The Political Situation in Washington Tonight."
WABC, WADC, WOKO, WCAO, WNAC, WCAH, WFEA, WHEC, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WLBW, WMBG, WTOC, WEAN, WSPD, WQAM, WDBO, WICC, WBIG, WDBJ, WSJS. **6:00 CST**—WFBM, KMBC, WGST, WBRC, WDOD, WRLD, WTAQ, KTRH, KLRA, WREC, WISN, WSFA, WLAC, WDSU, KOMA, WIBW, WACO, KFH. **5:00 MST**—KVOR.

7:15 EST (½)—Meyer Davis' Hotel St. Regis Orchestra.
WEAF, WTAG, WJAR, WFI, WRC, WCAE, CRCT (WEEI, WFBR, WGY, WBEN, WTAM, WLW, off 7:15). **6:00 CST**—KSD, WOC, WHO (WDAF off 6:15.)

7:30 EST (¼)—Circus Days by Courtney Ryley Cooper, who ought to know.
WEAF and an NBC red network. Station list unavailable.

7:30 EST (½)—The King's Henchmen. Jane Froman; Charles Carlisle, tenor. Fred Berrens' Orchestra. Drink Kings beer if you like the program.
WABC, WOKO, WNAC, WGR, WDRC, WEAN, WFBL, WJSV, WLBZ, WFEA,

8:00 EST (¼)—Elmer Everett Yess. High pressure hilarity.
WABC, WADC, WOKO, WCAO, WNAC, WGR, WEAN, WBIG, WHEC, WHK, WKBN, WKRC, WDRC, CKLW, WCAU-W3XAU, WJAS, WFBL, WTAR, WWVA, WMAS, WSPD, WJSV, WQAM, WDBO, WDAE, WICC, WBT, WCAH, WMBG, WORC. **7:00 CST**—WGN, KMBC, WHAS, KMOX, WGST, WBRC, WDOD, KTAT, KTRH, WMT, KSCJ, WREC, WCCO, WSFA, WLAC, WDSU, KOMA, KTSA, WIBW, WRR, KFH, WFBM.

9:00 EST (½)—Lucky Strike Program. Jack Pearl's uproariously funny fibbing as Baron Munchausen; De Marco female trio; The Leaders, male trio; Robert Simmons, tenor; Al Goodman's Orchestra.
WEAF, WTAG, WEEI, WJAR, WCSH, WFI, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WLW, WRVA, WWNC, WIS, WJAX, WIOD, WFLA. **8:00 CST**—WMAQ, KSD, WOW, WDAF, WTMJ, WIBA, KSTP, WEBC, WDAY, KFYR, WMC, WSB, WAPI, WJDX, WSMB, WKY, KTHS, WBAP, KTBS, KPRC, WOAI. **7:00 MST**—KOA, KDYL. **6:00 PST**—KGO, KFI, KGW, KOMO, KHQ, KFSD, KTAR.

9:00 EST (1)—Jamboree. Variety show with Don McNeill, master of ceremonies; Harold Stokes Orchestra; The Hoofinghams, comedy team; King's Jesters; Morin Sisters; Mary Steele, soprano; Edward Davies, baritone.
WJZ, WBAL, WMAL, WSYR, WHAM, WFLA, WGAR, WJR, WCKY, KDKA, WJAX, WJDX, CFCF, WRVA, WWNC, WIS, WIOD. **8:00 CST**—KYW, KWK, WKY, KPRC, KTBS, KOIL, WREN, KSO, KWCR, WEBC, KFYR, WAPI, WIBA, KSTP, WDAY, WSM, WSB, WMC, WSMB. **7:00 MST**—KOA, KDYL. **6:00 PST**—KGO, KFI, KGW, KOMO, KHQ.

9:30 EST (½)—Leo Reisman's Orchestra; those ultra-smart Yacht Club Boys; Vivian Ruth, songs. (Borden Sales Co.)
WEAF, WEEI, WTAG, WCSH, WJAR, WRC, WFBR, WFI, WGY, WBEN, WTAM, WSAI, WCAE, WWJ, **8:30 CST**—WMAQ, WOC, WHO, WOW, WDAF.

9:30 EST (½)—Carborundum Band. (Starts Nov. 11.)
WABC, WCAU-W3XAU, WJAS, WKBW, WNAC, WBT, WCAO, WHK, WKRC, CKLW. **8:30 CST**—WBBM, KMBC, KMOX, WCCO, WHAS.

10:00 EST (1)—Saturday Night Dancing Party. B. A. Rolfe's Terraplane Orchestra.
WEAF, WEEI, WJAR, WTAG, WCSH, WFI, WFBR, WGY, WGEN, WTAM, WCAE, WWJ, WLW, WRC, CRCT, WRVA, WJAX, WPTF. **9:00 CST**—WMAQ, KSD, WOC, WHO, WOW, WDAF, KSTP, WSB, WSMB, WBAP, WTMJ, WOAI. **8:00 MST**—KOA, KDYL. **7:00 PST**—KGO, KFI, KOMO, KGW.

10:00 EST (½)—Voices from Antarctic wastes. News of the Byrd Expedition. (General Mills' Grape Nuts).
WABC, WADC, WBT, WCAH, WCAO, WCAU, WDAE, WDRC, WEAN, WFBL, WHEC, WHK, WHP, WJAS, WJSV, WKBW, WKRC, WLBW, WMBG, WNAC, WOKO, WORC, WOAM, CKLW. **9:00 CST**—KFH, WLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSA, WACO, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WIBW, WLAC, WMT, WOWO, WREC. **8:00 MST**—KLZ, KSL. **7:00 PST**—KFPY, KFRC, KGB, KHJ, KOIN, KIO, KVI.

10:30 EST (¼)—George Jessel, singing comedian, Vera Van, singer.
WABC, WADC, WDRC, WPG, WBIG, WMBG, WTOC, WCAU-W3XAU, WJAS, WEAN, WCAH, WHP, WDBJ, WSJS, WSPD, WQAM, WDBO, WLBW, WFEA, WHEC, WORC. **9:30 CST** — KMBC, WHAS, WREC, WLAC, WMBD, WMT, WGST, WBRC, WDOD, WISN, WDSU, WIBW, KFH, KLRA, WFBM, KRLD, KTRH, WCCO, KOMA, WACO. **8:15 MST**—KVOR, KLZ.

11:00 EST (1)—WLS Barn Dance. Rural revelry.
WJZ, WBAL, WMAL, WLW, WBZ, WBZA, WSYR, WHAM, KDKA, WJR. **10:00 CST**—WLS, KWCR, KSO, KWK, WREN, KOIL.

11:15 EST (¼)—Columbia News Service.
WABC, WCAO, WAAB, CKLW, WDRC, WJAS, WEAN, WSPD, WJSV, WQAM, WDBO, WDAE, WPG, WLBW, WBIG, WHP, WFEA, WTAR, WMBG, WDBJ, WTOC, WSJS, WORC, WKBN, WIP, WMAS. **10:15 CST**—WFBM, KMBC, WGST, WDOD, KTRH, KLRA, WREC, WISN, WCCO, WODX, WLAC, WDSU, KTSA, KFH. **9:15 MST**—KVOR, KLZ.

11:15 EST (¼)—Elmer Everett Yess.
10:15 CST—KMBC, KFAB. **9:15 MST**—KLZ, KSL. **8:15 PST**—KERN, KMJ, KFBK, KFRC, KOL, KWG, KHJ, KOIN, KGB, KDB, KFPY, KVI.

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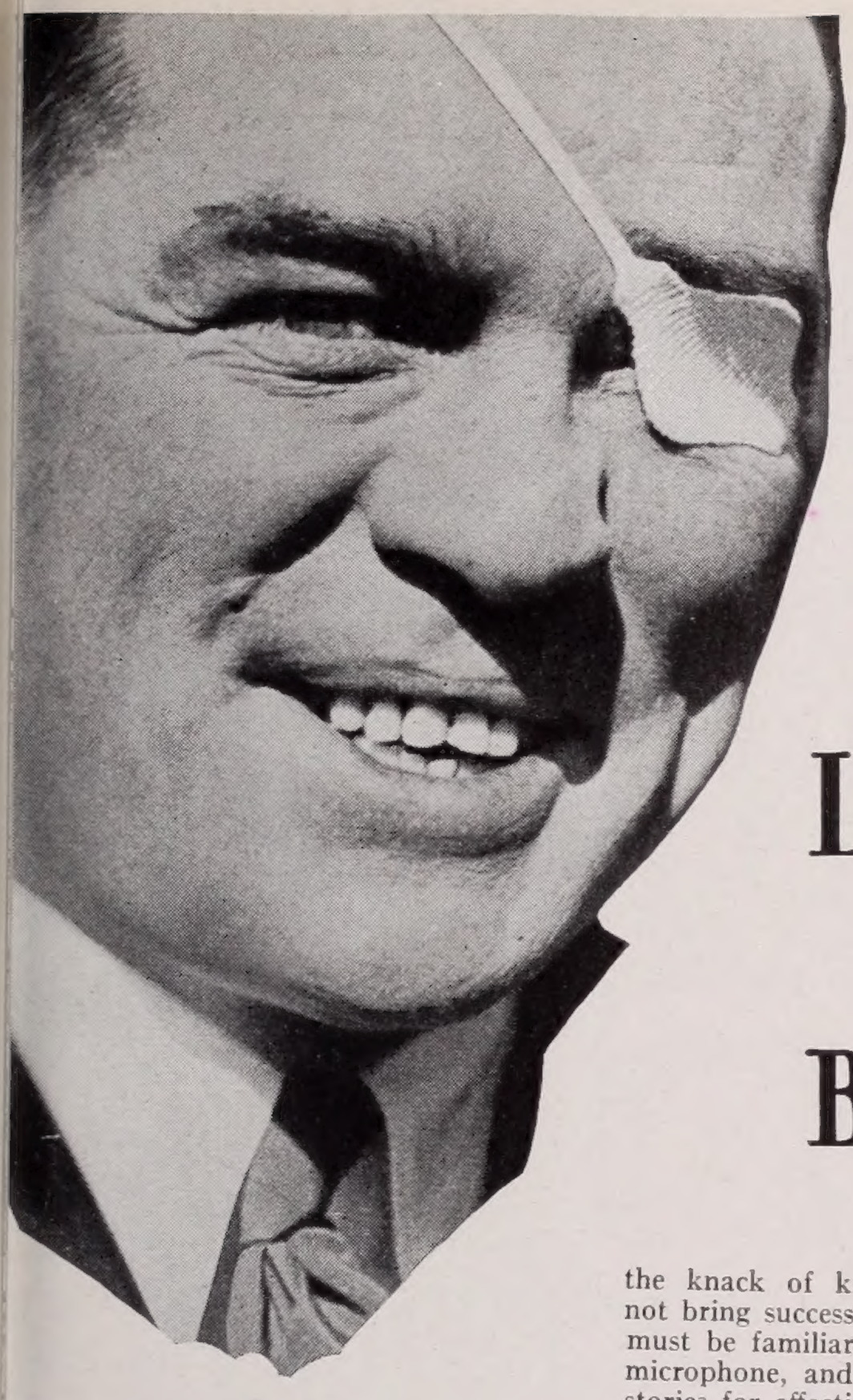

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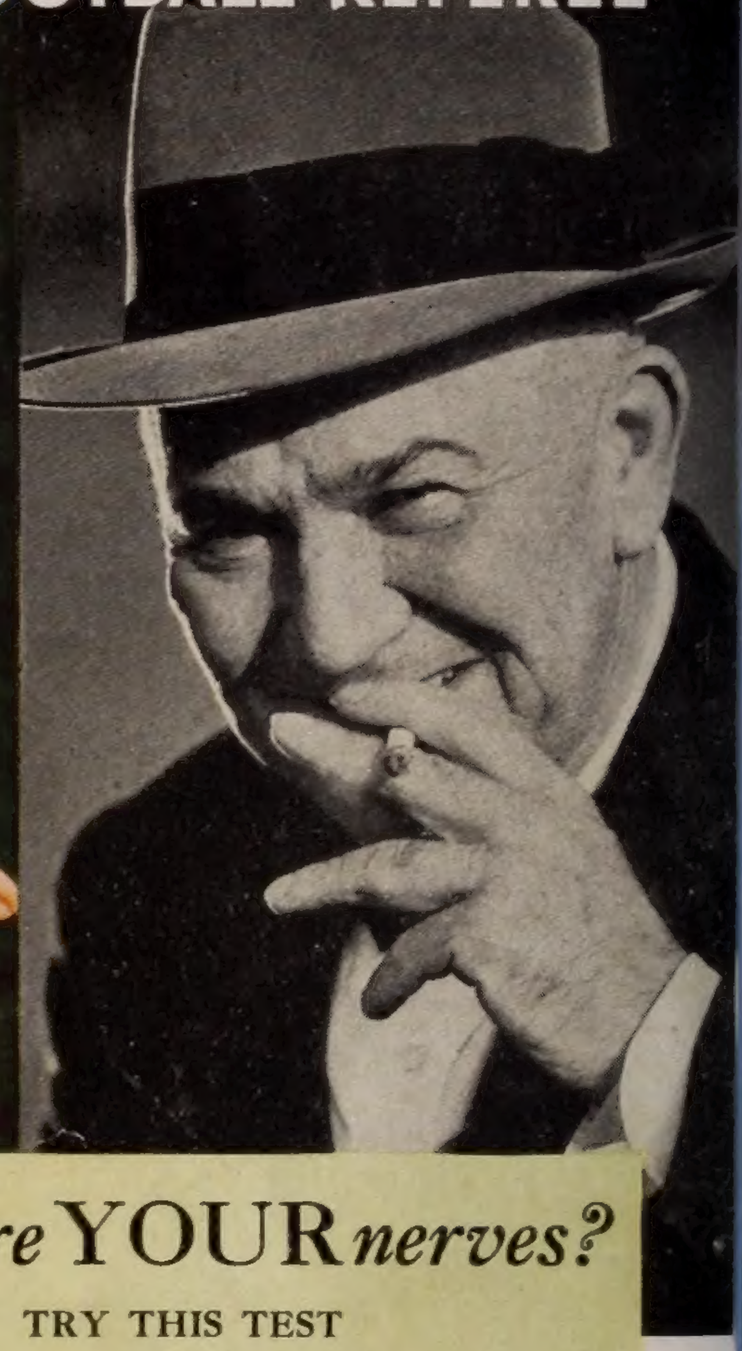
TO BE A FOOTBALL REFEREE



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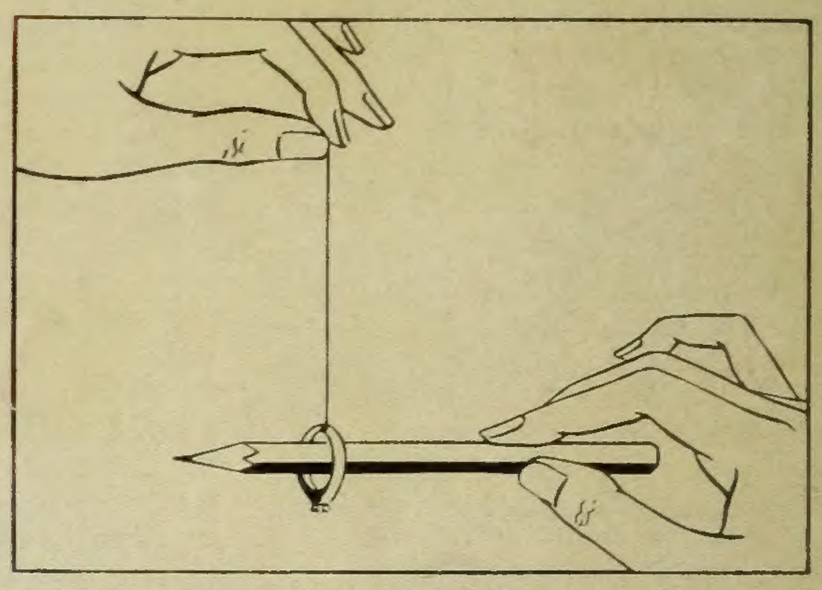

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